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BY JESSE KORNBLUTH

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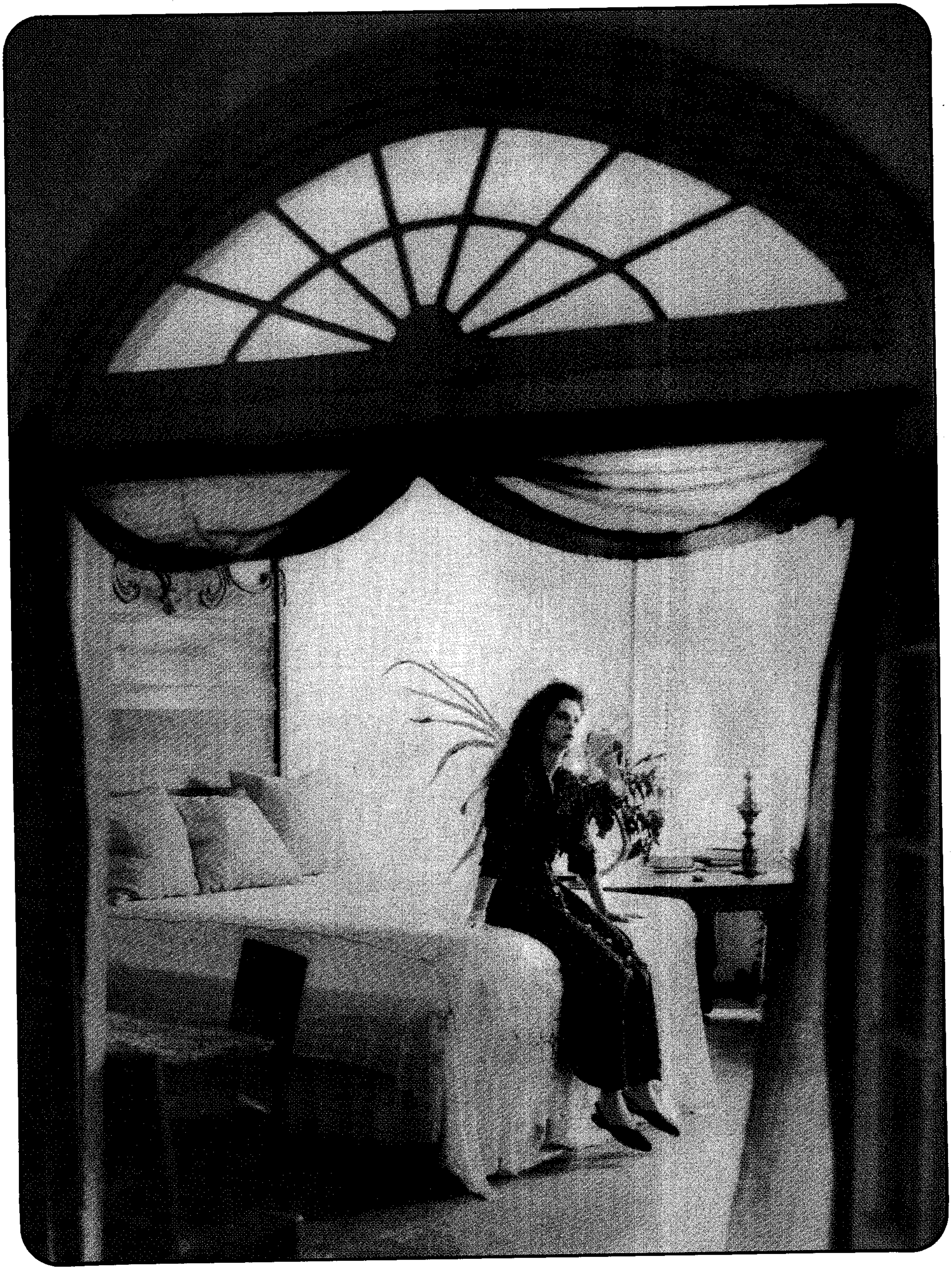

We're not just a fantasy land. Our second floor sportswear department offers special things to wear, even for ordinary occasions. Dress $150.

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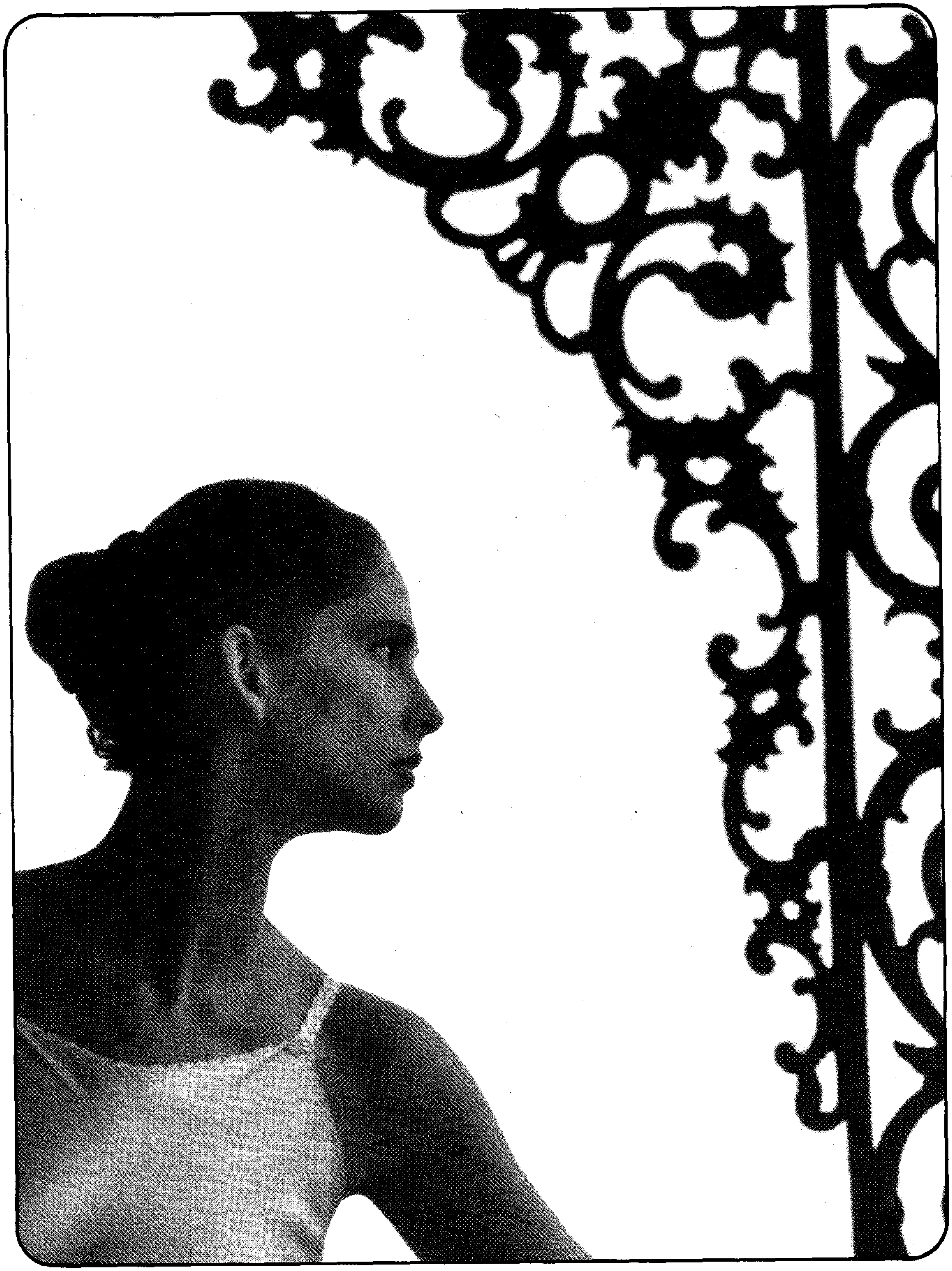

Discover a new way to shop for cosmetics, on our first floor, where we've assembled eight of the world's finest cosmetics lines. You'll also find the perfect things to put next to your skin at our extraordinary Lingerie Department.

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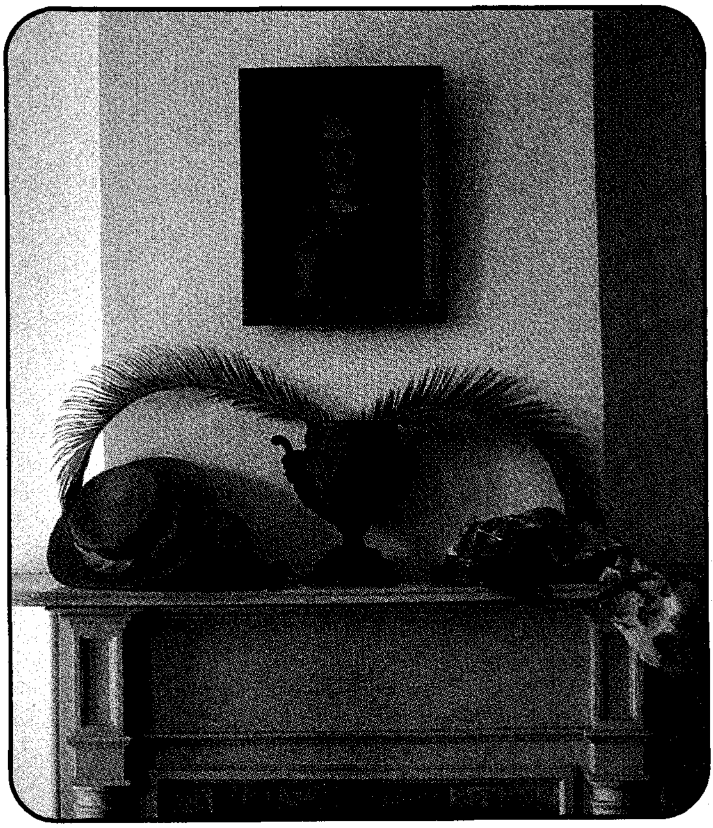

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Here it is: seven floors of incomparable shopping. Park your car. Check your coat. We're not in a rush. We're here to help. We've shopped the world for you. We've discovered what's unique and exclusive.

You'll find a delightful cafe, and the Roger Thompson Salon, a full service salon that will work with you to create a look that's yours alone. We love the little things, and on our first floor you'll find accessories, jewelry and shoes from the precious to the precocious. Chanel, Fendi, Hermès and more.

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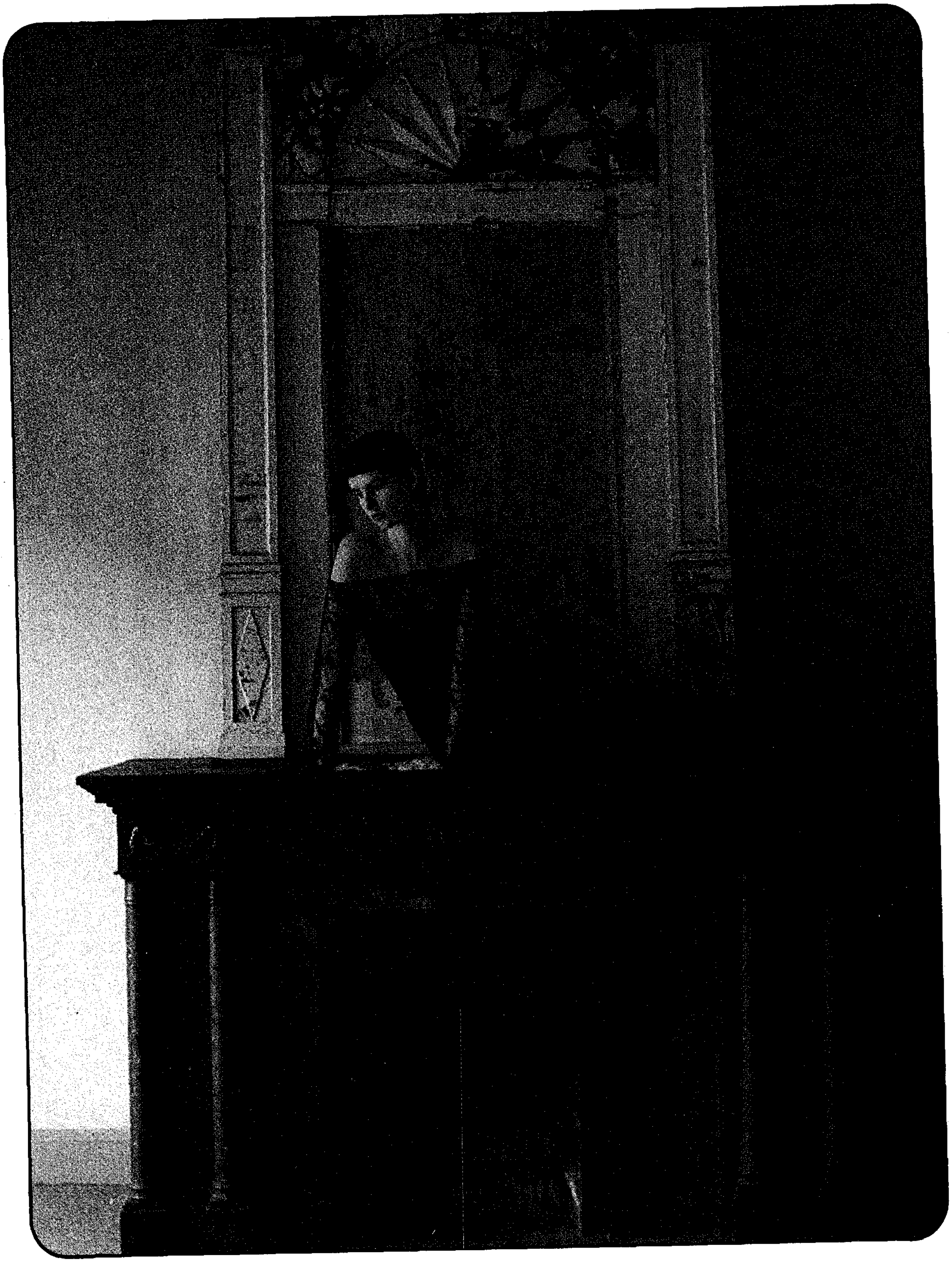
Out of This World



We don't like to drop names. But our Fourth and Fifth Floors feature the greatest designers in the world and the most exciting evening wear anywhere. The Romeo Gigli wrap is $530, skirt $300.

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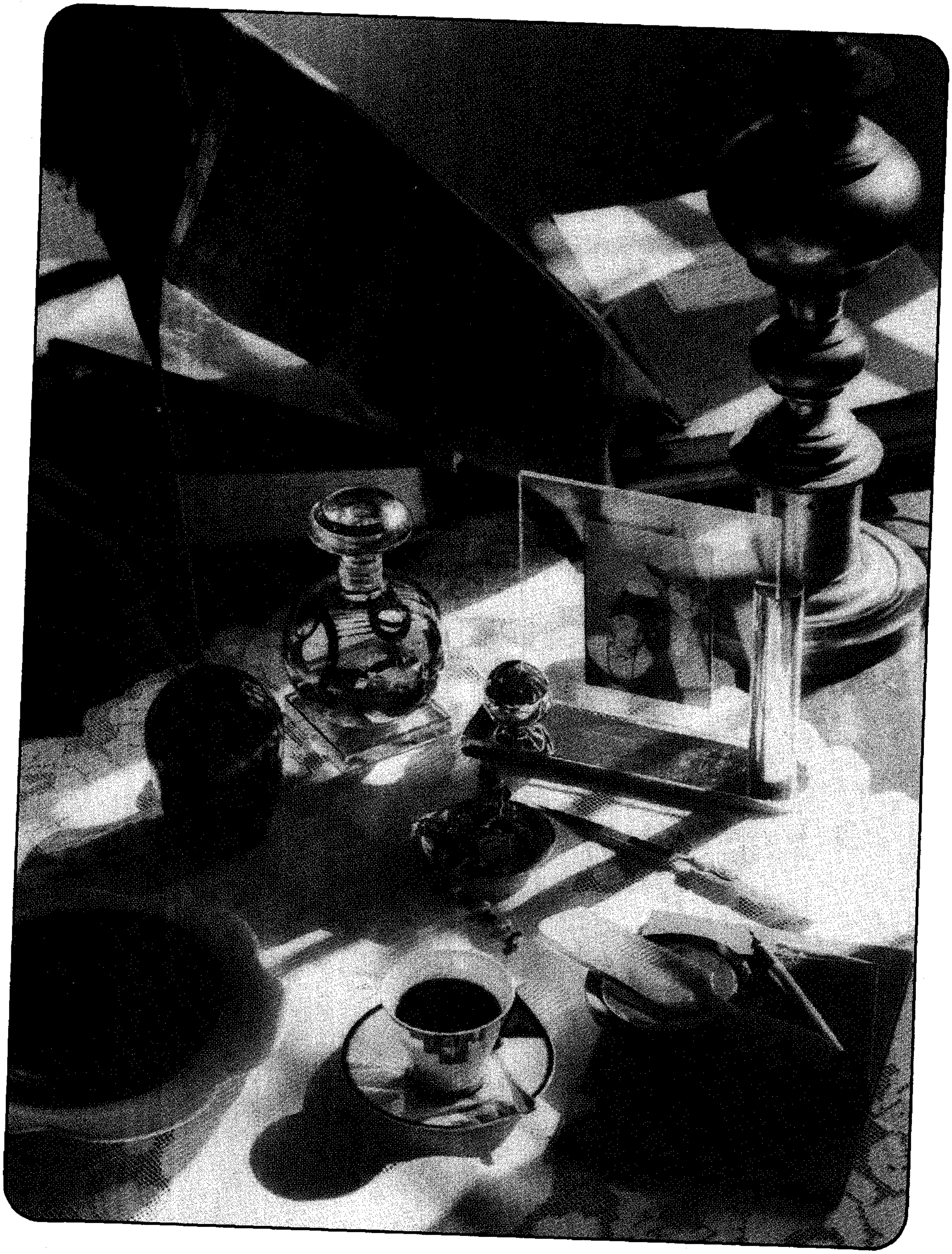

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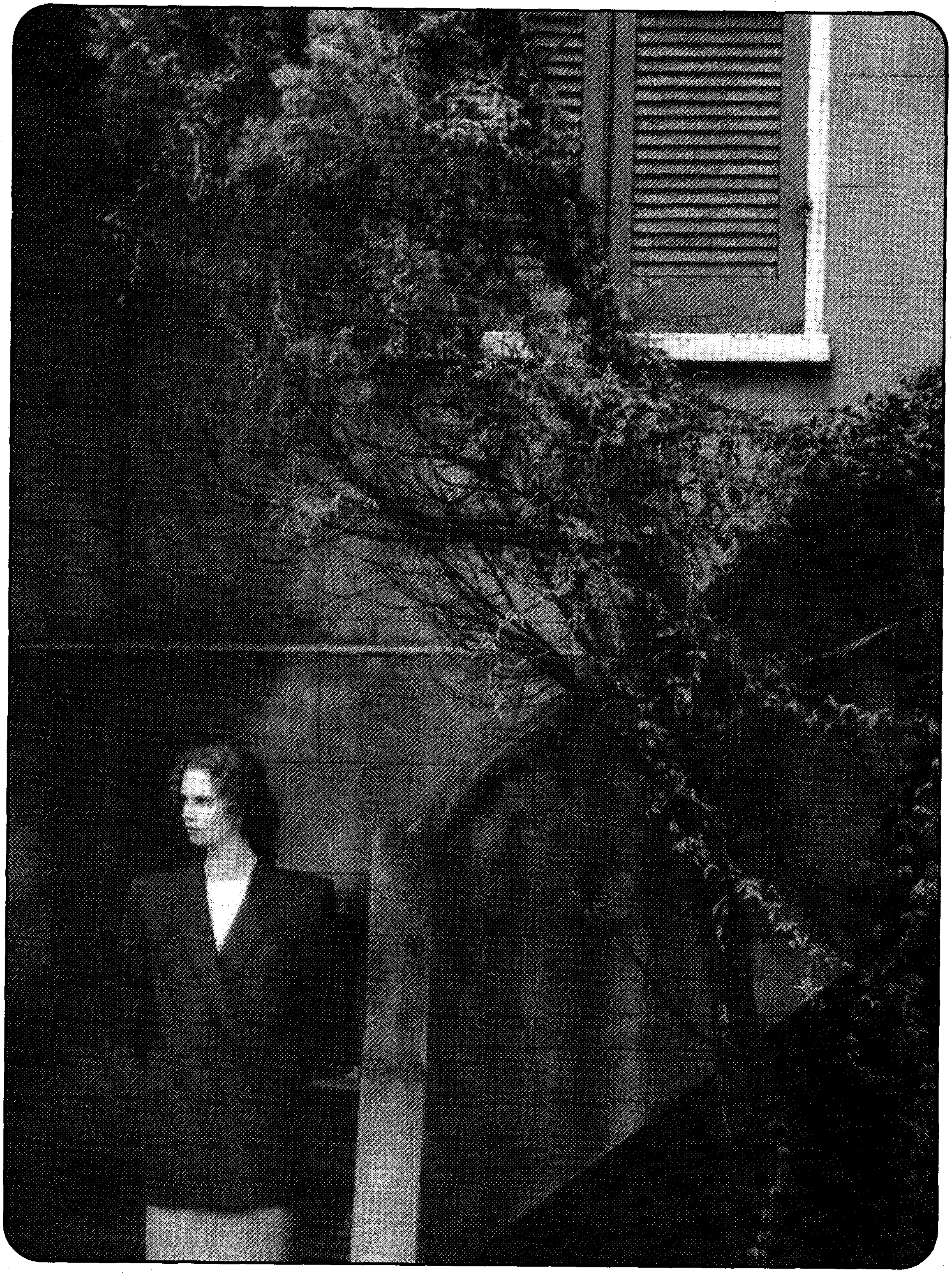

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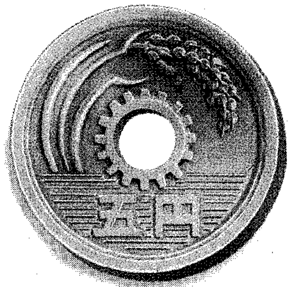

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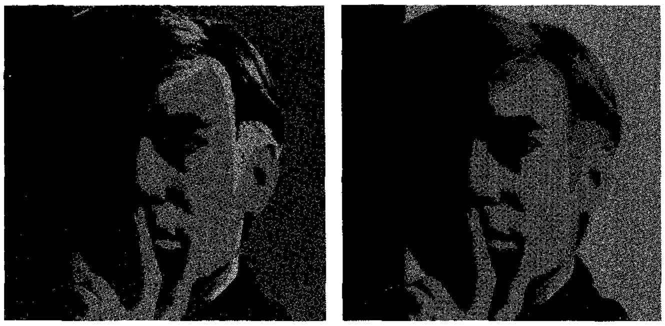

It wasn't until Andy Warhol died last week, at 58, that he could be seen. Warhol was a paradox: Best known for allocating everyone fifteen minutes of fame, he managed to extend *his* by almost 25 years. A truly avant-garde artist who influenced a generation of painters, musicians, designers, and filmmakers, he hid his seriousness under a platinum wig. Regarded of late as merely New York's most ubiquitous partygoer, he had, in fact, privately mellowed. Jesse Kornbluth paints the two faces of Warhol. In a companion piece, Warhol superstar Ultra Violet (Isabelle Dufresne) recalls her years with Andy.

50 Dressed to Kill

BY PETER BLAUNER

Michael Olajide Jr. is not a typical boxer: Handsome and smooth, he has a pop star's looks. But Olajide is more than a pretty face. His record is 22-0, and insiders say he may be the sport's "next big thing." Many wonder why he'd want to be—until they meet his father. Michael Olajide Sr. is a former fighter who never made it big, and he has groomed his son for the ring; they live, train, and dream together. There have been other father-and-son boxing teams, but most have come to grief. The Olajides think they'll be different.

56 All About Headaches

BY JUDITH GREIF

Headaches won't kill you—they'll just make your life miserable. But in recent years, physicians have devised treatments that can reduce the pain and frequency of headache attacks. Nurse practitioner Judith Greif reviews the new research and provides a guide to headache relief.

66 Roller Derby

Arriving at the Gershwin Theatre this week is *Starlight Express,* Andrew Lloyd Webber's latest London import. With 27 roller-skating trains and a $2.5-million set, *Starlight* is a technological wonder of a musical—an action cartoon brought to life. A preview.

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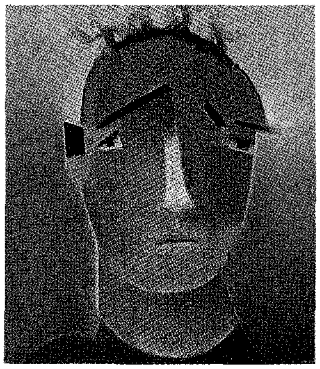

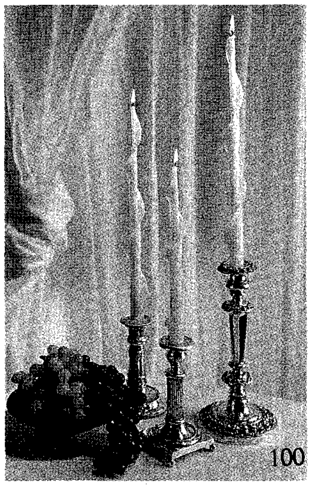

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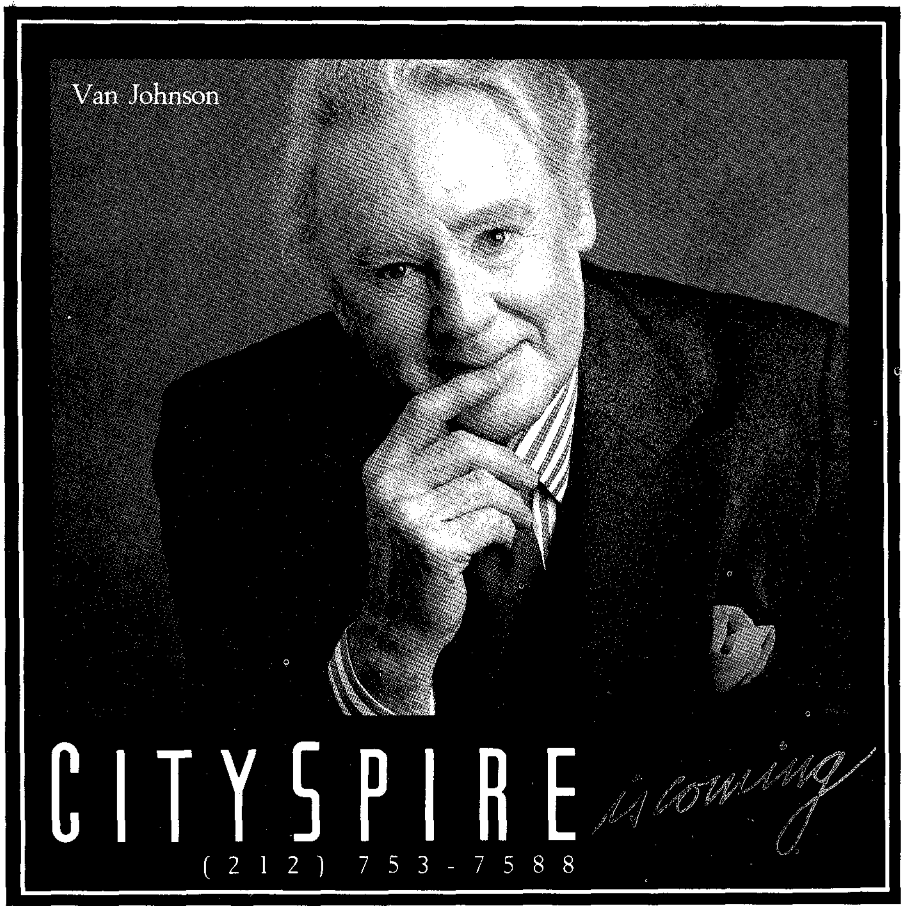

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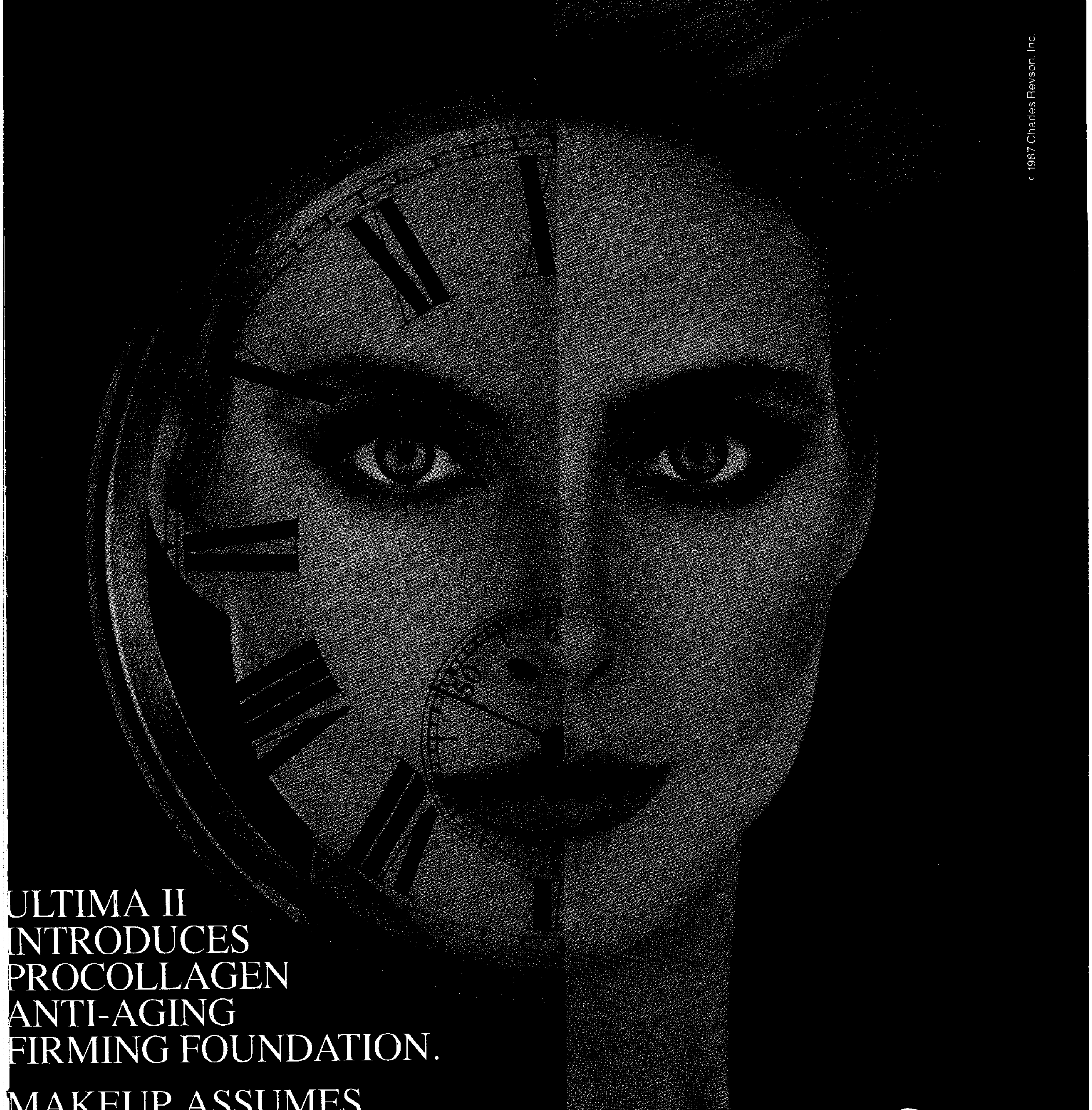

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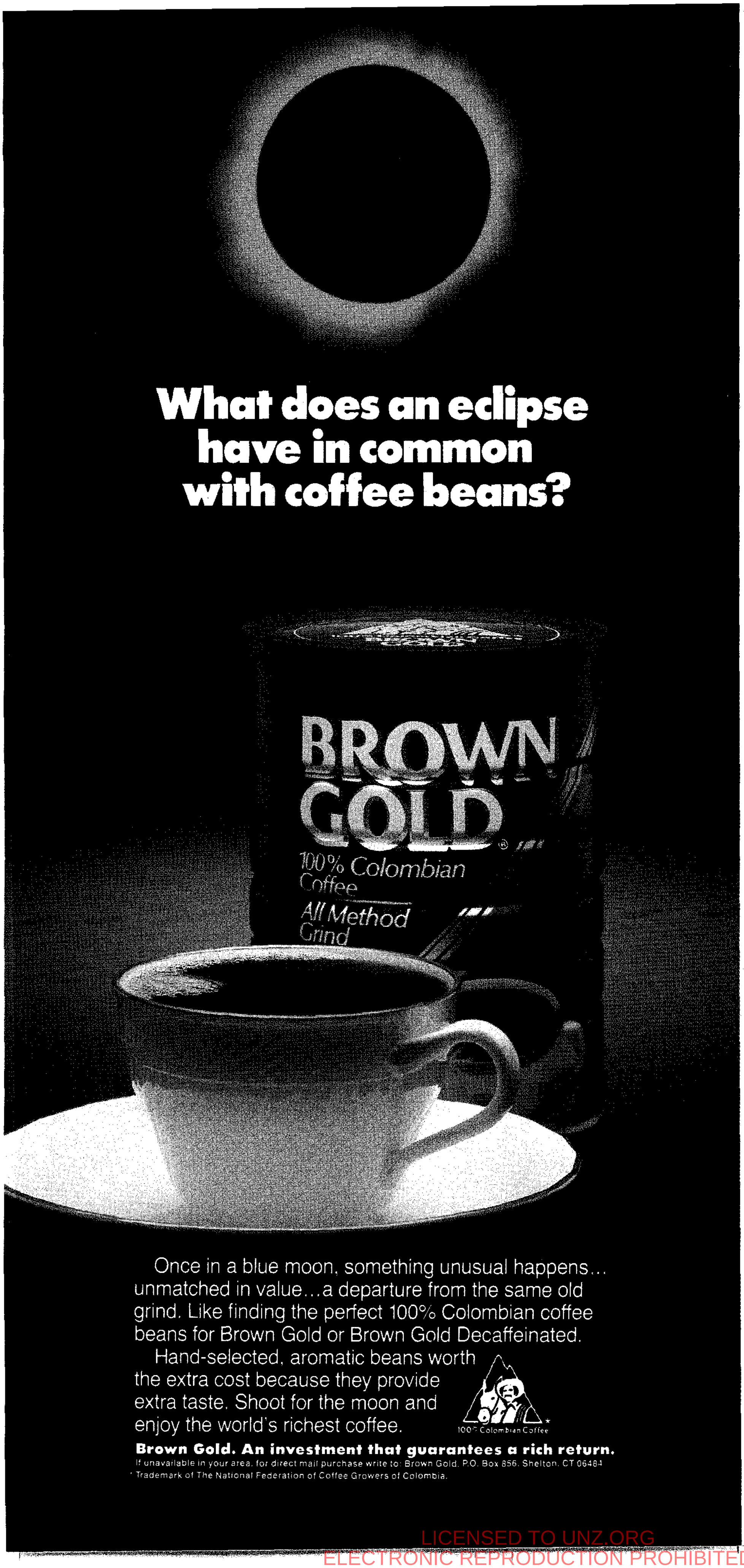

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LETTERS

A Call to Art

"UP AGAINST THE WALLS" [BY KAY LARSON, February 2] was a major step toward increasing public awareness of the wealth of important murals hidden in municipal buildings. Yet there are also federal installations all over the city that house major works of art, and many of these works are in desperate need of attention. The vestibules off the main lobby of the General Post Office contain a pair of spectacular murals by Louis Lozowick, one of which is becoming detached from the wall, while the Madison Square Station Post Office has two walls of murals also in need of immediate restoration.

These and other works are part of our artistic heritage. I hope that Larson's article will inspire a greater appreciation of this rich legacy.

Andrew Scott Dolkart
Manhattan

I AM A SUPERVISOR OF SECONDARY EDUCATION for the State Education Department. During tours of hundreds of schools across the state, I have come across many impressive murals. All too often, however, my enthusiasm is met with a ho-hum attitude. I have also encountered the unthinking destruction referred to in your article. To add insult to injury, I am usually told that the change was made in the interests of the taxpayers.

If I visit a school that currently houses a kindergarten, or once did, I ask to see the original classroom. In one school, I was shown the room only after I assured the school that my interest was personal, not official. In the room, I found a depiction of the story of Little Black Sambo, which school officials now find politically unacceptable.

Loretta J. Carney
Albany, N.Y.

IN "UP AGAINST THE WALLS," LUCIENNE Bloch's mural *History of Music* is described as being located in a "shoddy" dance studio. Calling the studio shoddy suggests that the mural is in an unfit and perhaps even dangerous setting. In fact, there is no place more suitable for the mural than a room designed to inspire children. The 250 children who use the studio daily know they are in a special place. They write compositions that de-

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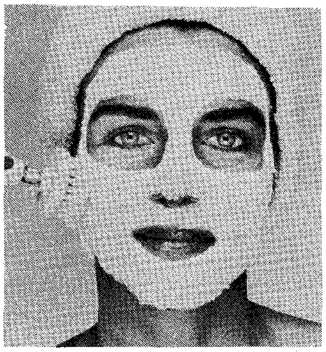

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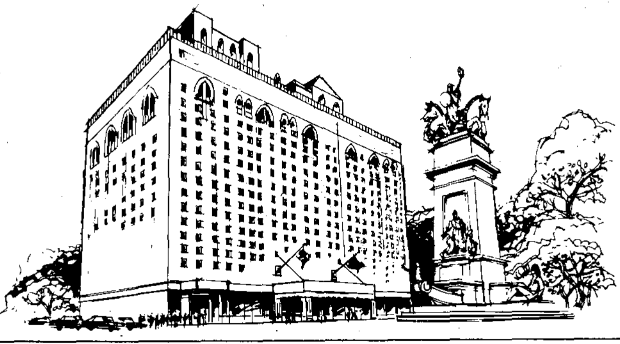


scribe the shiny wood floor, the wall of mirrors, the ballet bar, the photographs on the bulletin board, and, of course, the beautiful paintings on the walls.

As the dance teacher at George Washington High School, I had the pleasure of meeting the artist when she visited last year. She was surprised and happy to find her work in such good condition. Why belittle the place that has successfully housed a WPA mural for 49 years? I assure you that the principal in 1938 who hated art did not "win out."

Leslie S. Zema
The Bronx

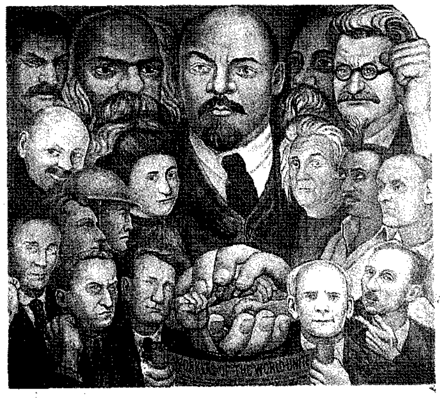
MUCH AS I ADMIRE AND CREDIT GEOFF Arend for his enthusiasm and tireless work in getting the La Guardia airport mural restored and for his efforts to preserve and restore the Art Deco buildings at both La Guardia and Newark airports, he was not involved with the discovery of the Gorky murals at Newark. I discovered them, as the late Thomas Hess noted in *New York* in 1977. This discovery was the proudest moment of my 25 years with the Port Authority and of my association with its art program.

Stephen H. Stempler
Ossining, N.Y.

LAST DECEMBER, I HAD THE OPPORTUNITY to spend some time with Lucienne Bloch and her husband, Stephen Pope Dimitroff. They had come here to restore a mural by Diego Rivera, which they had originally worked on with Rivera in 1933.

After Rivera's infamous parting with the Rockefellers, he took the commission money and painted 21 murals as a gift for the New Workers School. All but seven of these works were destroyed in a fire, but the central panel, one of the most controversial, *Proletarian Unity,* still exists. It remains in remarkable condition in a warehouse on the Upper East Side. The panel shows Lenin, Marx, Engels, and many American Communist leaders [below]. It is in fact an amplification of the controversial panel in the RCA building that the Rockefellers objected to.

The Bloch-Dimitroffs were extremely excited to be reunited with this lost work, and we spent many hours reminiscing



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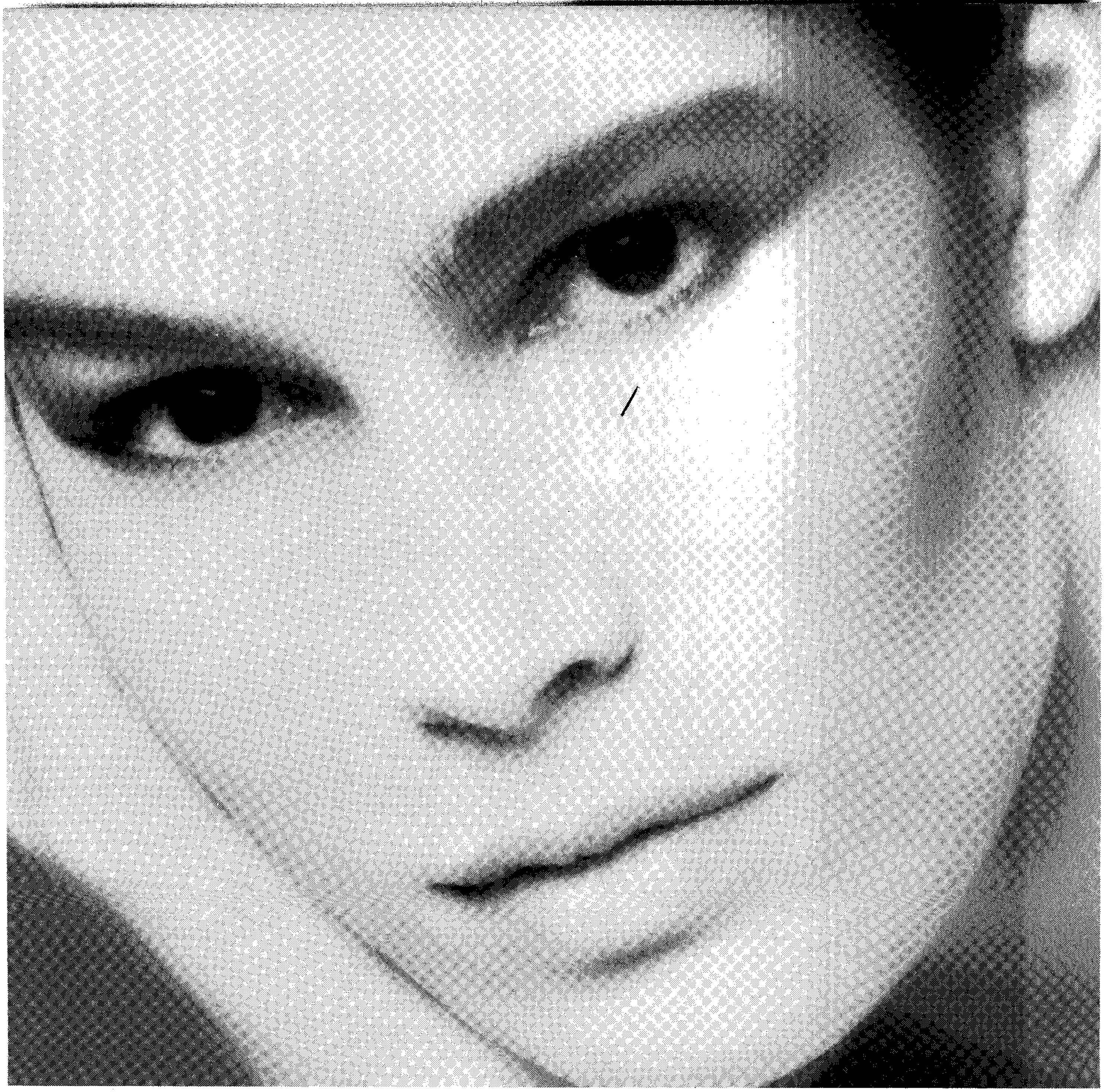

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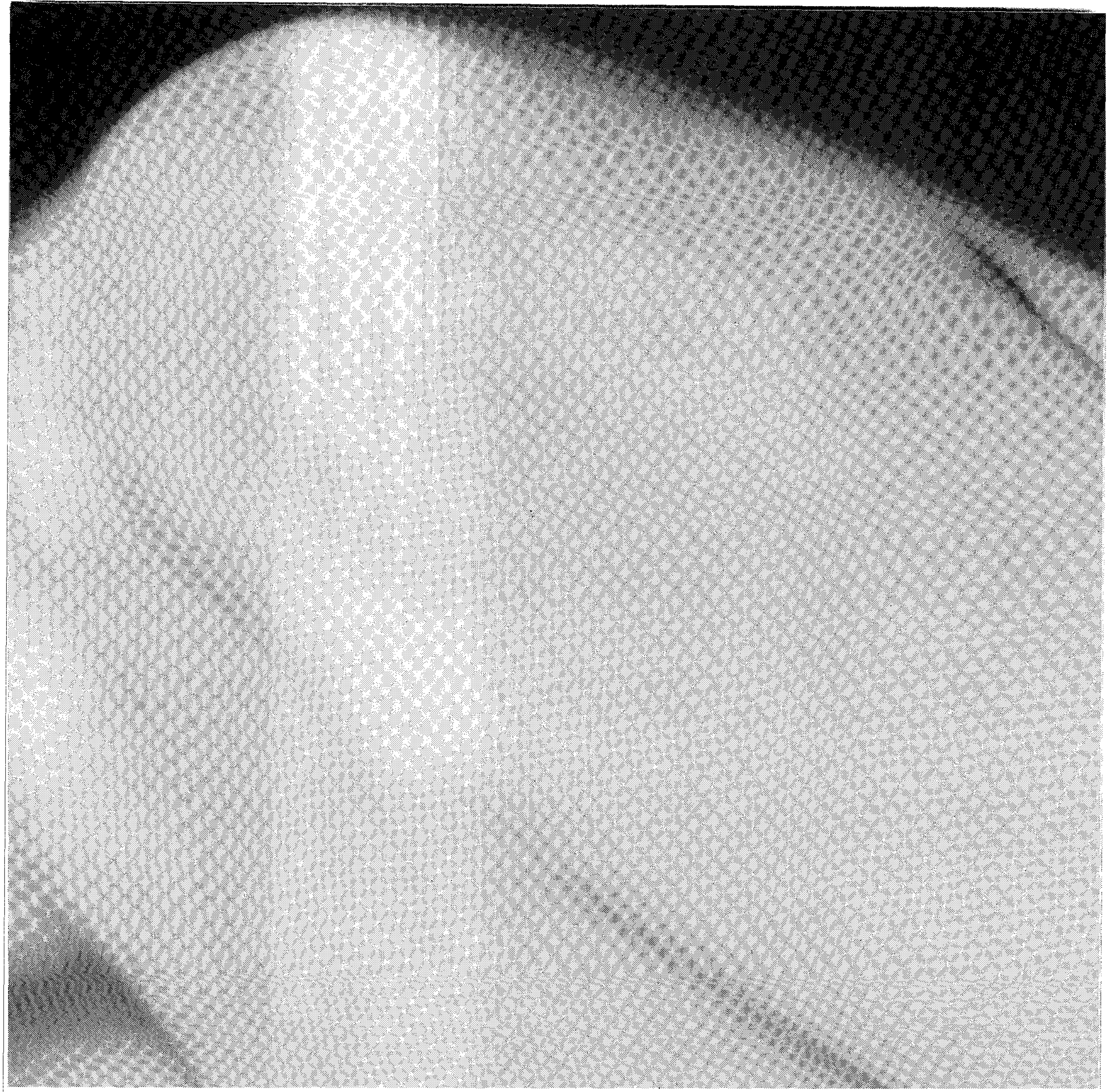

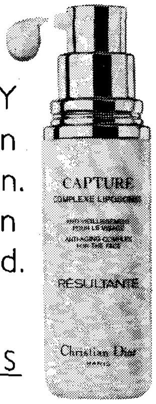

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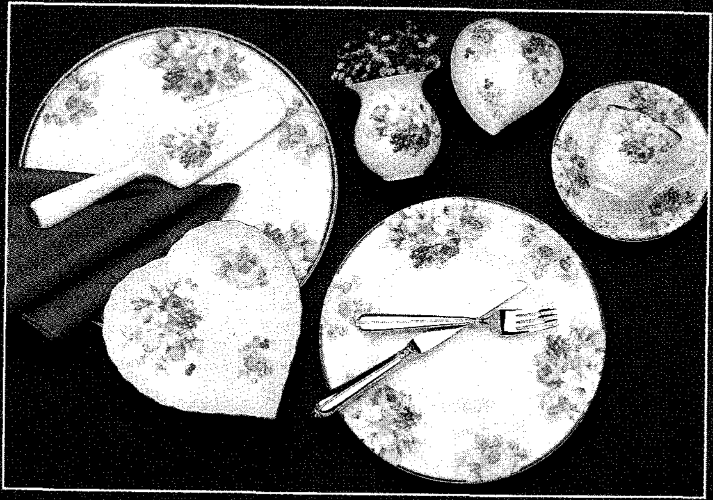

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Photo courtesy of Patrick Henry Memorial Foundation

about the good old days when Rivera was an active part of the New York art scene.

Mary-Anne Martin
Manhattan

I WAS SHOCKED BY "UP AGAINST THE Walls." How can so much energy, time, money, and print space be devoted to the subject of New York's beautification while so many people still lack basic necessities? Why not first shelter the homeless, build low-cost housing for the poor, feed the hungry, and educate the illiterate? In other words, clean up the house before you paint it.

Susan Buckwalter
Queens

UNTIL 1968, I WAS NEW YORK CITY'S SUperintendent of women's prisons. On a wall of the House of Detention for Women, there was a lovely mural by Lucienne Bloch that showed children at a playground in Astoria. I got in touch with an organization interested in preserving such frescoes, and they arranged for two artists to restore the mural for us—the inmates had not treated it kindly over the years.

Some years after I retired, the building was torn down. Did this lovely mural survive? I also wonder what happened to four superb Art Deco bronze doors. And despite my best efforts, around 1966 the Department of Correction chopped up and scrapped hundreds of authentic bentwood chairs and substituted aluminum ones.

Mary K. Lindsay
St. Petersburg, Fla.

Streetwise

TEENAGERS EVERYWHERE CONSUME ALcohol—they always have ["Trying to Raise Children in the City," by Michael Stone, February 2]. I'm not defending this rite, but at least in the city, kids don't get into a car after drinking. I don't know that drugs and sex are more prevalent here than in the suburbs, but I do know that city kids are more aware of the dangerous consequences of these practices. Many teenagers are concerned about AIDS, and plenty of them are wise about drugs. By comparison, going out to clubs is harmless—most kids just want to dance and socialize.

If New York City kids are different, it's because we are growing up in a tough place. Most of us can handle it.

Catherine Skeen
Manhattan

Celebrity Register

IN DAVID DENBY'S REVIEW OF WOODY ALlen's *Radio Days* ["Movies," February 9], Denby writes about the "shapeless, homely parents, aunts, uncles, and cousins" who are "trapped inside their little house,” which seems “like a banal hell.” And, he continues, the radio celebrities in the film are heading for “an obscurity just as profound as the one blanketing the poor Jewish families of Rockaway.”

Here is a list of some of the profoundly obscure people who grew up in similar banal hells: Arthur Miller, Neil Simon, Danny Kaye, Judy Holliday, Barbra Streisand, Mel Brooks, Jonas Salk, Moss Hart, Sandy Koufax, Alan King, Isaac Asimov, Nobel Prize winners I. I. Rabi, Steven Weinberg, and Richard Feynman, and, oh yes, the most obscure one of all—Woody Allen.

M. Ross
The Bronx

Race Relations

WHY IS THE PERSECUTION OF THE JEWS BY the Nazis the only suffering that the world is allowed to recall? Yes, Gwendolyn Horn, everyone, blacks included, has acknowledged that horror [“Letters: Pride and Prejudice,” February 9], but that does not mitigate the past horrors of the black experience in America.

Kathryn G. Evans
Staten Island

WHEN WILL BLACKS AND JEWS STOP COMparing disasters? The Jewish people are not the only ones who have faced genocide. What about Indians, or the aborigines? The Holocaust is only the most recent chapter in barbarism and depravity. People like Gwendolyn Horn have no right to malign the sufferings of other races. Horn should learn to recognize evil wherever it exists.

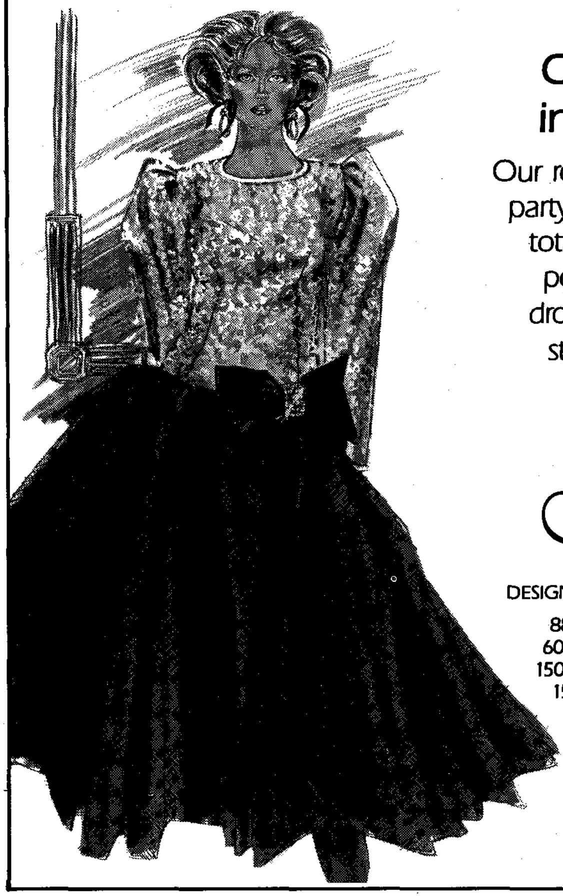
Did I say the Holocaust was the most recent chapter? I stand corrected: What about the Cambodians in the seventies? What about the problems in South Africa today?

Anita Covert
Brooklyn

“BLACKS AT THE TOP” [BY ELLEN HOPkins, January 19] is replete with proclamations of self-hate and self-denial. One woman, in defense of her white husband, says, “It’s not that Robert makes racist remarks . . . it’s just that he isn’t tactful, and some of the things he says could be perceived as racist.” Another woman claims, “I very clearly remember the first time someone called me nigger. I actually felt excited.” And finally, a successful doctor proudly proclaims, “I’ve never discussed race with my sons in a profound way. . . . It was definitely a nonissue in our lives.”

Percy Sutton put these attitudes in a better perspective when referring to a corporate black: “Part of the reason he’s valuable is because he’s black.”

Roscoe C. Brown Jr.
President, One Hundred Black Men, Inc.
Manhattan



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NEW YORK

INTELLIGENCER

BY PEG TYRE

TRUMP ALL HART?...THE BRESLIN BEAT...WILLIS MAY BOOK THRILLER...*TIMES* TALK

HART MAY HOLD TRUMP CARD

Gary Hart may be winning over Donald Trump. The two men held a private meeting when the Democratic front-runner visited New York last week. Sources familiar with the meeting say that Hart sent Trump a letter after seeing him on *60 Minutes* last June. Then Trump sent Hart a "friendly" letter after the former Colorado senator appeared on *Good Morning America* in January. When Governor Cuomo announced that he wouldn't run for president, Trump and Hart decided to set up a "one-on-one" meeting.

"Cuomo had put most of the financial and political resources in the state on hold," one of the sources says. "Now that has changed, and people are reaching out. Hart has a $1.6-million campaign debt from 1984, so he is lining up financial support. Trump wants to get to know Hart better."

Trump refused to comment. Hart's New York political organizer would say only, "Gary would welcome Trump's involvement in his upcoming campaign."

*MOONLIGHT*ER BUYING *BANDITS* RIGHTS?

An entertainment source says that *Moonlighting*'s Bruce Willis is about to sign a deal to option the movie rights to Elmore Leonard's new best-seller, *Bandits*. According to the source, Willis will pay $500,000 for a twelve-month option on the thriller about an ex-con and an ex-nun who fall in love while trying to prevent money donated by rich Americans from going to the Nicaraguan *contras*.

"It is a good deal because Willis can get this movie made, and made reasonably well," the source says. "There was talk of Leonard doing the screenplay, but he is already busy writing the screenplay for his next book, *Touch*." Willis's agent denied that the television star was optioning the movie, and Leonard's agent refused to comment.

PAPP ASKS *TIMES* TO PULL PROFILE

How much pull does Public Theater head Joe Papp have with the New York *Times*? The paper's Sunday magazine had scheduled a profile of Mandy Patinkin, the star of *The Knife*, the Public's new musical about a transsexual, for the week before the play opened. Papp called the magazine's deputy editor, Martin Arnold, and asked that the piece be held until after the March 10 opening "for Patinkin's sake." Papp's theater is also presenting *My Gene*, a play by Barbara Gelb, wife of *Times* managing editor Arthur Gelb. After Papp's call, the editors scrapped the profile.

"Patinkin felt he had talked too much about his role, and asked me to intercede," says Papp. "Advance publicity is fine, unless it interferes with a play's development."

Arnold says he wasn't swayed by Papp's call. "We had two cultural pieces for that week, so one had to go. 'Arts and Leisure' said they could use the Patinkin profile later, and we gave it to them."

BRESLIN AND ABC SPEAKING AGAIN

It looks as if columnist Jimmy Breslin may be ready to give ABC another chance. The Pulitzer Prize winner is talking with the network about doing another late-night television show. Last November, when network executives decided to cancel his program, *Breslin's People,* he took out an ad in the New York *Times* announcing that he was firing ABC.

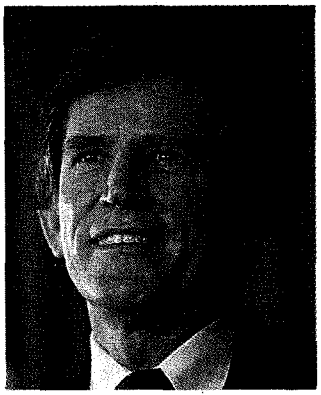
Breslin's new agent, Barry Messinger, a former director of business affairs for CBS News, says that *Breslin's People,* which was an hour-long magazine-type show, would be the prototype for the new venture. "Breslin has his imitators in print," Messinger says, "but no one in television does what he does. Right now, ABC wants him to do Andy Rooney–style spots on a show. But Breslin wants a half-hour show five times a week—to make his shows more like his columns. We're keeping the line open to other networks."

BACI BRINGS *CIAO* TO AMSTERDAM

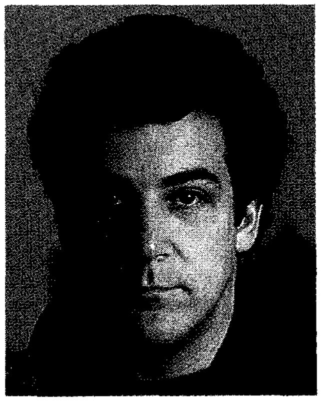
Azzurro, one of the Upper East Side's hottest—and smallest—Italian restaurants, is heading west. Vittorio Sindoni, who worked at Elio's before launching Azzurro two years ago, is opening Baci next month, on Amsterdam Avenue near 79th Street. Sindoni, who will run the restaurant with his brother Marcello and a cousin, says that Baci, which means "kisses" in Italian, will be filled with photos of famous people kissing.

"Baci will be a Mezzaluna of the West Side, for young people like us," says Marcello. "The food will be not too heavy, not too expensive."

BRUCE WILLIS



GARY HART



MANDY PATINKIN

Photographs: top, Mike Fuller/Outline; center, David Burnett/Contact Press Images; bottom, Britain Hill/Outline.

On Madison Avenue/Bernice Kanner

TOYING AROUND

Jewel Secrets
Barbie

EYES ON THE PRIZE: *F.A.O.'s Gale Jarvis takes stock of this year's toy fare.*

F.A.O. Goes Shopping

WHAT COULD BE MORE FUN THAN A DAY spent shopping at F.A.O. Schwarz, the undisputed Tiffany of toy stores? Why, shopping the Toy Fair with the Schwarz buyers, of course.

Flanked by those responsible for the wonderful—and often quirky—inventory at the world-famous toy emporium, I set off for the 84th Annual American International Toy Fair in New York in February. It is as if I'd climbed on a magic carpet to wonderland. Under normal circumstances, the Toy Fair is a heady business, with more than 5,000 new toys and thousands of old faithfuls vying to make it to store shelves by Christmas. But this is an even headier experience because I am traveling with the F.A.O. team. It is not just the sheer number of toys sold at the chain's 26 stores (6 of them in space leased from Altman's) that brings the salespeople running to us, but also the F.A.O. cachet. For in the world of toy manufacturers, F.A.O. has clout: It is one of *the* places to introduce a new toy.

F.A.O., in turn, also has a mission—to be the first with unique or authentic top-of-the-line toys that have real "play value," says Gale Jarvis, the company's executive vice-president. "TV advertising and marketing hoopla don't make a product right for us the way they would for another store that would buy the top 25 items and bang them out at a price," she says. "We don't do that here. We're a showcase of merchandise, an arbiter of taste. We edit for our customers, who are more discriminating, more educationally tuned in, than the typical toy buyer." Sometimes the "editing" process is instantaneous; other times it takes a Schwarz buyer a few months to decide if an item will work in any of the 90 constantly changing boutiques inside the flagship Fifth Avenue store.

Before our first appointment with a toy manufacturer, we peek into a showroom built with Bright Blocks to resemble a castle. (The buying team—Jarvis, four buyers, and three assistants—has already seen many of the toy lines and prototypes; now they get to see the finished products.) A sales representative rushes over; Jarvis ignores her. "We'll merchandise these around a castle effect," Jarvis murmurs approvingly. (F.A.O. carries a vast assortment of Bright Blocks.) We then dart into the American Publishing showroom, where Jarvis eyes a collection of brightly colored puzzles mounted on the wall. "Good idea," she says. Shopping with F.A.O. is an exercise in culling not only toys but also presentation ideas for boutique displays.

Our first scheduled appointment is with the Japanese firm Nikko, whose radio-controlled off-road vehicles are presented on a dazzling Arizona-inspired terrain as well as overhead, on a futuristic Plexiglas track. Joe Lingg, president of Nikko's U.S. operations, demonstrates the pop-up headlights, recharging jack, automatic turn-off switch, and even a portable winch on one of the machines—all of which sets these $9.95-to-$200 toys apart (and above) other radio-controlled off-roads. These days, the rage is four-wheel drive: Whatever sells well in the real automotive world sells well in miniature. And the more technologically sophisticated the car, the better it sells at F.A.O. In fact, because the store moves so many Nikko off-roads, Lingg agrees to build F.A.O. a special track like the one in his showroom, and will even customize a line for the store.

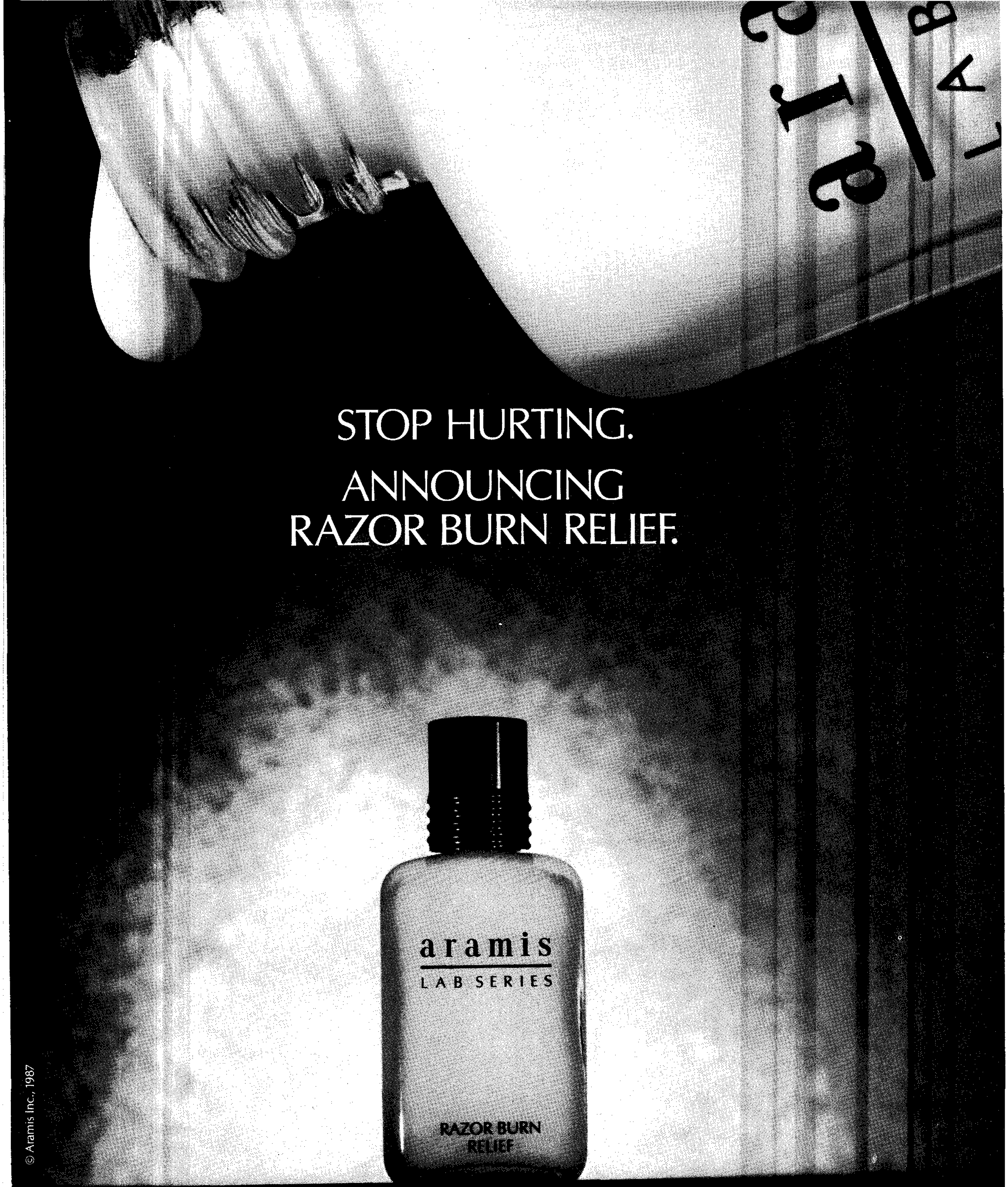
As we file out of Nikko, our shopping team spies a vividly colored model train. Jarvis and F.A.O. buyer Ian McDermott admire its fancifully painted design; they pause to comment, appraise, and judge, but soon shrug it off. It's not right for F.A.O.'s model-train shop because it's plastic. For F.A.O., the train is off the track.

A display of "light housekeeping for little girls" also gets the cold shoulder. "If we carry dishes, they're porcelain and china sets, not plastic," says McDermott. We also pass up a rock-and-roll-dancer doll that is, according to one buyer, "too chintzy and duplicable" for F.A.O. Assorted small items also get the brush-off. So do party favors. "Why carry those when we can spend clerk time on bigger, more profitable items?" says Jarvis.

Low-end board games also go by the board. Some of these are on display at Pressman Toy Corporation, makers of plastic chess and checkers sets sold in a red box. "These games are very Woolworth's," whispers McDermott. "We'd go for the $30 tournament game." But oddly, F.A.O. is going for Pressman's new Lifestyles of the Rich and Famous game. "In the ordinary course of events, a game based on a TV show would be second-rate with us," says McDermott. "But if we introduce it with a promotion—say, a Robin Leach type visiting the store—and take it for a fast in-and-out, then it would work. It's crassly commercial but appealing." The same strategy has worked for other Pressman board games: The Three Stooges, The All New Dating Game, Jeopardy!, and Wheel of Fortune. "They have become virtual staples at F.A.O.," says president Jim Pressman, who adds with a laugh, "In toy lingo, five years constitute a staple."

McDermott walks past a display of Pressman games that teach safety. ("They only work in New York," he says. "No one in Tulsa is interested; they keep

Photograph by John S. Abbott.



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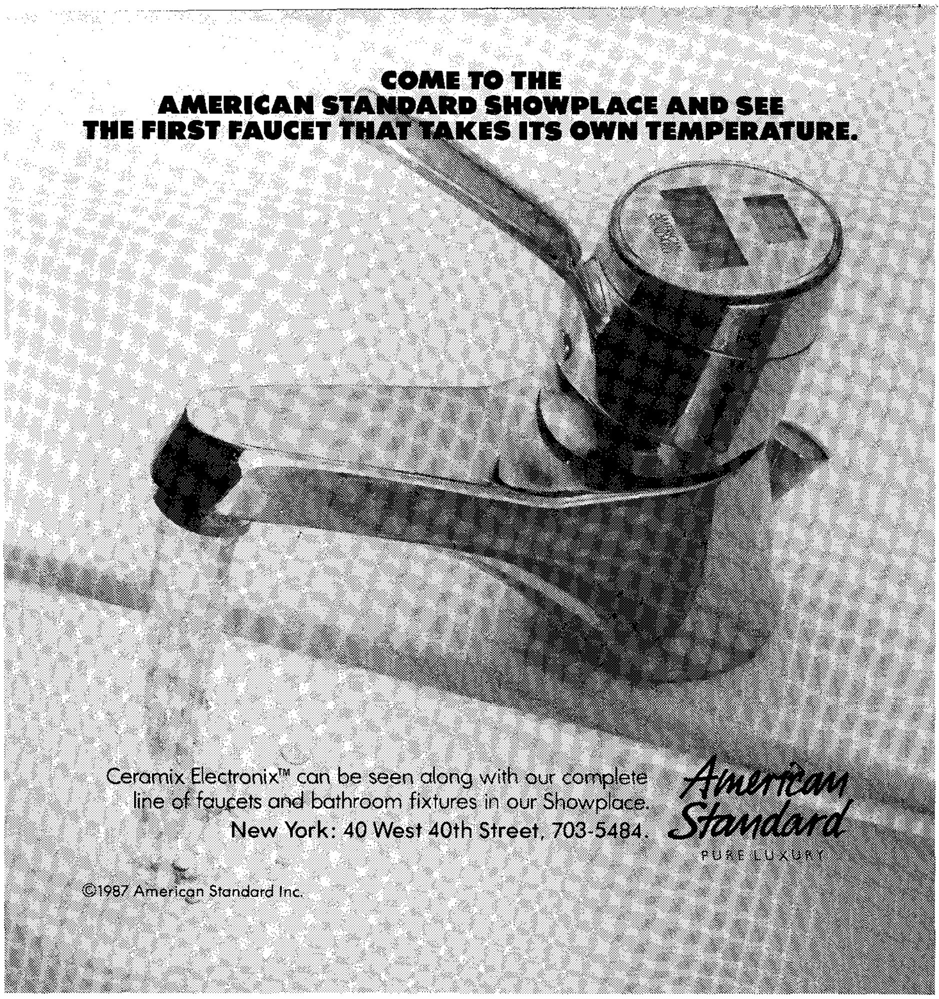

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their doors open there.") Farther on, he stops, entranced by a display of skittle bowls. "This will fit perfectly in our nostalgia shop," he says. "I haven't seen this in 30 years." Pressman starts rummaging around for the 40-year-old boxes that once contained his company's table-tennis games and Chinese-checkers sets. This lighthearted gesture turns serious. Could Pressman produce a limited-edition game for F.A.O.'s upcoming 125th-anniversary catalogue?

At our next stop, we ooh and aah over a delicate Erector-set replica of the Brooklyn Bridge, created by students at Pratt Institute to commemorate the bridge's centennial. It is a fitting centerpiece, since Ideal is the original manufacturer of Erector sets. But for the most part, Ideal aesthetics end here. The showroom is populated with three-and-a-half-foot-tall Minnies and Mickeys, Woody Woodpeckers, and King Kongs, reversible puppets (which Jarvis dismisses as "cute but hard to present; they get shoddy fast"), a new line of Michael's Pets (plush animals fashioned after Michael Jackson's menagerie), Magic 8 Balls (the idea is appealing, but the craftsmanship is too low-end), a Fast Pitch Baseball that clocks a thrower's speed, and Magna Doodle, an erasable writing and drawing board. There is also a plethora of *Sesame Street* items—Ideal is the program's second-largest licensee of toys after Hasbro.

Scott Kling, a company executive and the son of Ideal's president, demonstrates a high-chair plate that becomes an activity set when flipped over. Buyer Joan Rehfield is unimpressed. "Non-licensed products are generally more attractive to our customers," she says. But two *Sesame Street* creations do catch our collective eye: the world's first two-way intercom specially designed for parents to monitor their offspring, and an innovative bedside floor mat that automatically turns on a light in the child's room when he steps on it. The wholesale price for the intercom (about $35) passes muster with F.A.O., but the mat ($50 retail; F.A.O. generally doubles the wholesale price) is "too steep," says Rehfield.

Kling leads us to a new Ideal typewriter, and we listen politely to his spiel. Though F.A.O. stopped carrying toy typewriters two years ago ("For a small amount more, parents could buy the real thing," says McDermott), politeness is obligatory because Ideal is a major supplier—and, more important, it has what look like two of this season's potential hits. Thanks to encoded tapes—and nine showroom tweeters—a chorus of singing Big Birds chirp, warble, and coo in glorious harmony. Following this demonstration, we are ushered into a locked back room to behold the prototype of Patty Play Pal, a cordless animated talking doll

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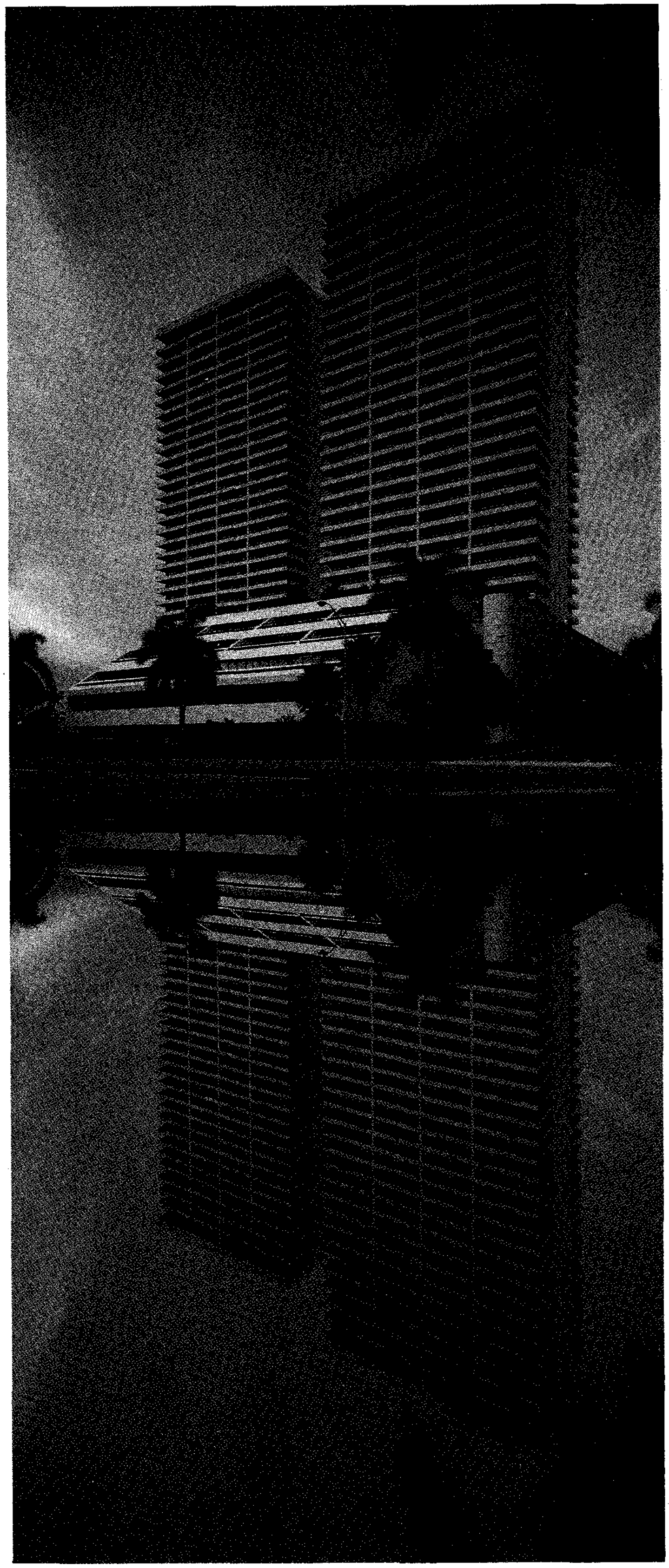
Lewis Galoob Toys, the next item on our agenda, is "very much a TV house," says buyer Mark Anthony. Like many other showrooms we have visited, it is staffed by people who appear as synthetic and programmed as the playthings they are trying to promote: A woman delivers a canned pitch for Galoob's Baby Talk doll, cooing and fussing over it while enlisting her audience to sing along as the doll interacts with the TV.

Educational toys make up F.A.O.'s second-biggest department, after the infant and preschool category. And Video Technology Industries, the next stop on our itinerary, seems to offer an attractive range of electronic "learning aids"—a term that company president Jack Hirsch wants to impress on anyone who calls them toys. "I know they were a disaster before," he says. "In fact, in 1982 buyers literally threw us out of their offices. But that's because there was a glut. This time it's different. We're talking about new technology and a new group of four- to nine-year-olds. For them, it's all new." Two years ago, even video games were closeouts; reintroduced on the market by the Japanese firm Nintendo, they are now making a comeback. "It's possible," admits McDermott, "but we remember what happened before." Nonetheless, he is prepared to order "a small number, strictly as a test."

Our last stop is International Playthings, a kind of supermarket of top-of-the-line traditional toys, art supplies, and aesthetically appealing books and games. Our team is greeted with hugs: F.A.O. is one of IP's better customers. After some refreshments, we all move to a smoke-filled room, where volume-discount talks begin.

It is close to 4:30, and my legs ache from the all-day walking spree around and between exhibitions. I am talked—and toyed—out. But my companions are undaunted, even though they've walked the Toy Fair for the past six days, after a month of fairs in Hong Kong, Paris, London, and Nuremberg. I head back to the office; they head for Coleco's talking Cabbage Patch doll and on to several more appointments before dining with suppliers. They'll continue at this pace through Saturday night. In between and in the weeks to come, they'll go into a huddle to bounce around ideas and finally make some tentative test orders. In summer, they'll place a massive order for the Christmas season. And they'll be ordering throughout the year too. At F.A.O., there's no time to play. ▬



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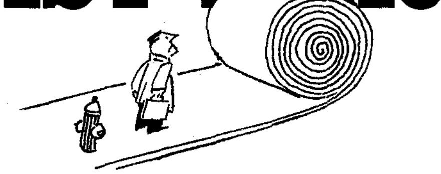
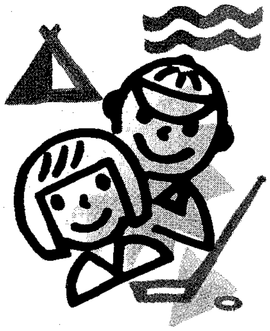


AMENITIES

Summertime Clues

"PARENTS FIND IT frustrating not knowing where to send Bobby and Susie during July and August," says Julia Markham of the Parents League. So the League has solved the problem—especially for parents who think regular camps lack cachet—with an "insider's guide to summer."



Scuba diving in the Caribbean, hockey in the Soviet Union, skiing in Switzerland, archaeology in Colorado—these are a few of the top-drawer alternatives listed by the League's Summer Activities Advisory Service. The service, provided for all League members (fee: $25), includes access to referral cards filed by parents and children in summers past. The cards, Markham says, "tell people what's not in the brochures."

For the less adventurous, there *are* day and sleep-away camps located here and abroad, many specializing in tennis, swimming, or computers. And the experience of choosing summer activities might help prepare parents for a more difficult—and important—choice. "Picking a summer program is a bit like going through the college-selection process," says Markham. "When you're plunking down a lot of money for a program, you want to be sure you're choosing the right one." MELISSA MORGAN

PRICES

HERE'S WHAT DOGS COST these days:

☐ Maltese puppy, at Pedigree Pups (989 First Avenue), $850.

☐ Mutt, adopted from the Humane Society (306 East 59th Street), $50.

☐ Fourteen-ounce can of Lick Your Chops dog food (1588 First Avenue), $1.10.

☐ Session with dog psychiatrist Captain Haggerty (220-7771), $95.

☐ Dog jogging suit, at Kanine East (108 West 17th Street), $20.

BRIEF LIVES

SOLE MATES

DURING FEBRUARY SHOE WEEK, thousands of designers show their fall lines to buyers who decide what will be hot in six months. Even in winter, the showroom of Two City Kids is hot but comfortable. So are the shoes. The Kids—Reed Evins, 32, and his sister Melissa, 34—lead weary buyers to a runway where models swirl and perch in shoes well worth watching. From $38 snake sandals to $150 classic riding boots, they have clean lines and understated details: bows, beading, tortoise-shell heels—shoes to be *worn*, not paraded.

"In other showrooms," says Reed, "you've got flowers, faces—shoes not even hookers would wear. We do *pretty* shoes."

"A fashionable lady would wear these shoes, even though they're not expensive," says Bloomingdale's fashion director Janina Willner. "The Evinses are so innovative—everyone else at that price level just goes for popular taste."

"We've just accepted our heritage," says Reed. Their father and uncle ran Evins, Inc., perhaps the best-known American fashion-shoe company of the fifties and sixties.

"Shoes for Grace Kelly," says Reed. "Jackie Kennedy." Reed apprenticed at Charles Jourdan in Paris and, at nineteen, designed shoes for the fashion openings of Anne Klein and Bill Blass (before they had shoe lines). He went to Halston in 1975, then to Vittorio Ricci, then out on his own. Melissa joined him, and they decided, she says, "to resurrect the family business." They opened a factory in 1980, producing the first metallic oxfords—"Mick Jagger wore them," says Reed. "My father"—he points to a man on the sidelines—"said, 'Take a few styles to the show at the Plaza.' We sold 25,000 pair."

Reed and Melissa Evins: "Pretty shoes."

The models disappear and it's time for business. Buyers from the mid-price Chandler's chain hope to use Evins designs to lure a more fashionable clientele. The buyers gaze at the Kids' sleek, muted gray-blue flats.

"Those are already all over the country," says Reed. "I'm not sure that's what they should have."

"I *like* it," says the buyer. "It's sophisticated. We want customers who can appreciate *your* taste level." JENNIFER ROBERTS

Photograph by Karen Kuehn. Illustrations: top, Guy Billout; left, Javier Romero.

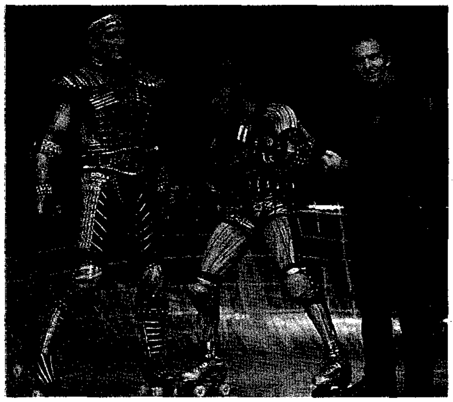
BACKSTAGE

STARLIGHT'S STUNTMAN

THE OTHER DAY, J. P. Romano was punching a man who wore roller skates and a futuristic gladiator costume. Romano punched him again and again; the man kept jerking his helmet back until he had it just right—simulating the blow but not making contact.

"Now you got it, hotdogger," said Romano, the Hollywood stuntman hired to help the cast of *Starlight Express* (page 66) master its dizzying repertoire of rolling maneuvers. The stage, which resembles an enormous train set—bridges, ramps, and gates that lower and tilt, open and close—is the scene for a race between actors portraying trains. During the race, there is hand-to-hand combat—at high speeds, on skates, in front of 1,800 at the Gershwin Theatre. Romano is the guy who must make it look good and dangerous, and keep it good and safe.

Before the actors ever took the stage, Romano skated the course again and again, leaping the gap when a bridge failed to meet the ramp (kinks in the computer-controlled timing have postponed the show's opening). He faced other problems as well. Used to creating stunts for the camera, he now had to contend with an audience to the right, the left, even above. And then there was the cast: "Tell a stuntman what to do and he does it. These people are *dancers*. Most of them have never been in a fight in their *lives*. Plus, they're *graceful*. When they get hit, they do this [he curves his back and hollows his stomach] instead of this [he wrenches back as if he's been hammered in the belly]."



Romano: "Beautiful, hotdoggers!"

Romano grew up in a Parisian acrobatic family; his father rode a bike with silver dollars for wheels. The Romanos moved to Las Vegas, and J.P. became a stuntman. He doubles for Bruce Weitz (Detective Belker on *Hill Street Blues*), and last year he won an award for his stunt work in *Remo Williams*.

A small man with a sly grin, Romano is serious about stunts. "I don't do anything unless it's safe"—crashing cycles, jumping out of cars, driving off bridges. Now he sits back in the theater and watches a rehearsal. A chase scene unfolds onstage. Romano leans forward. "Easy, easy, easy," he whispers; the skaters round a curve. "*Beautiful,* hotdoggers," he says; the skaters smash into a gate that fails to open on cue. Romano grimaces. "This is *not* Hollywood," he says.

BEVERLY DONOFRIO

TRUE TALES

Critic's Choice?

SURELY MY NIECE DANA, visiting from Los Angeles, would find a reviewing dinner amusing. She listened as I read a list of targets. "I love Mexican food," she said.

Since it was Sunday, I phoned the new Cinco de Mayo to make sure it was open. "Your table is waiting," the voice said. We bundled up and cabbed to Tudor City. The restaurant was dark. "Let's taste the menu at Batons' new café," I said, and we headed south.

The lights of Batons winked welcome. But the café was deserted: "We're not doing the café menu tonight." My niece looked longingly toward the bustle of the restaurant proper.

"Forgive me," I said. "It's not on my list. I need the café." Outside in the wind, we snared a cab. "We'll check out the new chef at the Soho Kitchen," I said. A few dollars later, we were welcomed by a bartender with a warm smile and chilling news: "The kitchen is closed." It was 9:20.

"Don't despair," I said. "There's a new place nearby. I don't remember the name, but it means 'big wave' in Hawaiian and it has sand on the floor."

"Sounds fun."

I led the way east on Houston, in a killing chill. In front of Big Kahuna, two men guarded a velvet rope.

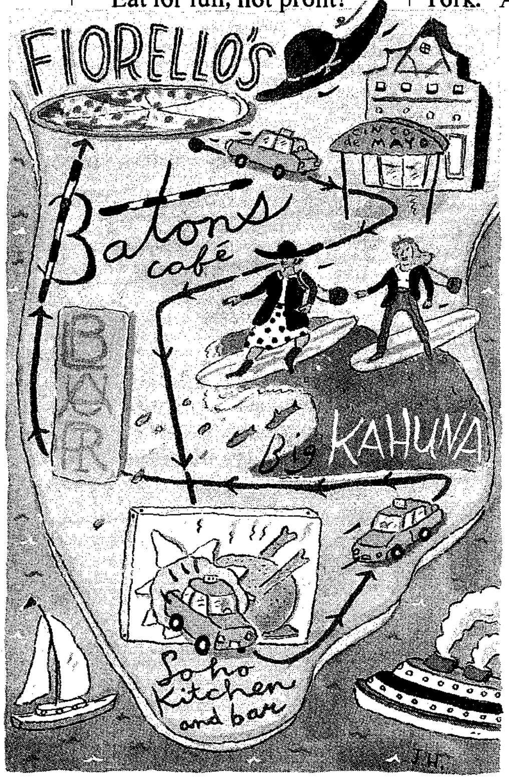
"What is this?" I cried. "Is it a restaurant or a disco?"

"It's a club, but there's a restaurant across the street." He pointed to Bar Lui. Dana started across.

"Wait," I said. "I've already reviewed it."

"It's ten o'clock," she said. "Couldn't we just go somewhere for pizza?"

Eat for fun, not profit?



Normally, I make every bite count. But I couldn't torture her anymore. "We'll go to Fiorello's," I said. "It's near the house, and I once called its pizza the best in New York." After a $9 ride, we arrived. Dana was impressed by the plaque with my name on it in Fiorello's window. We were seated promptly in the back of the room.

"Why are we sitting here when there are all those empty booths?" my niece asked, nibbling on a stale breadstick.

"You can have a booth," the maître d' agreed, "if you sit up front." In the breezy entranceway, he meant.

"Anything," I said, sliding into the booth. I sat on a piece of chewing gum.

GAEL GREENE

Photograph by Carol Rosegg/Martha Swope Associates. Illustration by Jessie Hartland.

DOWNTOWN

Tales by Cale

DAVID CALE HAS ELASTIC expressions that transform him, at the snap of a finger, from a gum-cracking hustler to a disgruntled housewife to a dreamy, withdrawn teen. He has eyes that can bug out in horror or narrow to knowing slits, a mouth that purses and smirks—a face that goes from goofy to gallant. Cale, 28, explores the monologuist's territory mapped out by Spalding Gray and Eric Bogosian, but he moves to a beat all his own—telling stories (that may or may not be true) about a boy who puts a vacuum-cleaner hose to his neck to manufacture "love bites," and who, on the advice of a sex magazine, slithers about in a tub of raw egg to achieve "a delightful erotic experience."

Cale: Goofy to gallant.

When Cale (who also plays Mia Farrow's laxative-commercial director in *Radio Days*) moved to Manhattan from Luton, England, in 1979, he was a lounge singer. He failed miserably, and by 1982 was telling stories on the downtown circuit, putting his lyrics to better use. Now his work has come full circle: In "Smooch Music," at the Kitchen through March 8, he chants old lines maniacally over a jazz score. Above the weaving saxophone, bass, and percussion lines (scored by Lounge Lizards sax player Roy Nathanson), Cale recites parables of desire and shunned devotion—it's like a Beat poetry reading for the eighties mixed with a twisted session on the analyst's couch.

"I've always been envious of the excitement generated by music," says Cale, "and it seems that outside of a few comics, theater never achieves that pitch. But it's important that the music have its own strength without commenting directly on my lines." So when Cale breaks from his stand-up delivery to stomp away from the mike, then returns to shout, "Don't let your lover make a mess of you!," the music doesn't just follow him; it keeps its own improvisational feel.

How much of his work is drawn from experience? Was he *really* the Judy Garland–loving boy who won a Bessie award last year? "I'm pleased if I've convinced," he says. "But on another level, it's *totally irritating*. I can't just sit in front of people and talk about my life. My life isn't all that interesting."

KATHERINE DIECKMANN

FILM BEAT

THE TROUBLE WITH LILY?

IN *Lily Tomlin*, THE NEW film about the making of Tomlin's Tony award–winning *Search for Signs of Intelligent Life in the Universe*, there's a scene in which the star enters her dressing room after an out-of-town performance.

"I'm going to take my wig off now," she tells the camera. She pauses, looks uncomfortable, and adds, "You don't *have* to get this, do you? You have so many pictures of me looking goony." Then she throws a coat over the camera, and the scene goes black.

For directors Joan Churchill and Nick Broomfield, the scene must have foreshadowed the wet blanket Tomlin would throw over the entire project. When the film was completed (after, the directors say, they'd spent twenty months and $500,000 of their own money and allowed Tomlin to cut twenty offending sequences, many of them close-ups), the star sued to block distribution of the film, arguing that it used too much of her show and would undermine a cable-TV deal. The judge ruled against her bid, but with damage awards pending, distributors refused to handle the film and the directors had to distribute it themselves. *Lily Tomlin* opened to mixed reviews in Los Angeles and begins its New York run this week at the Bleecker Street Cinema.

Tomlin won't comment on the film, but it isn't hard to guess what upset her—the movie is an unpolished examination of a woman who doesn't want to be examined. "She wanted to control every detail," says Broomfield, "and *we* had creative control. In the beginning, no one believed the show would do as well as it did; success changed our relationship. She regretted signing away the rights. She wanted it to go away by throwing the book at us."

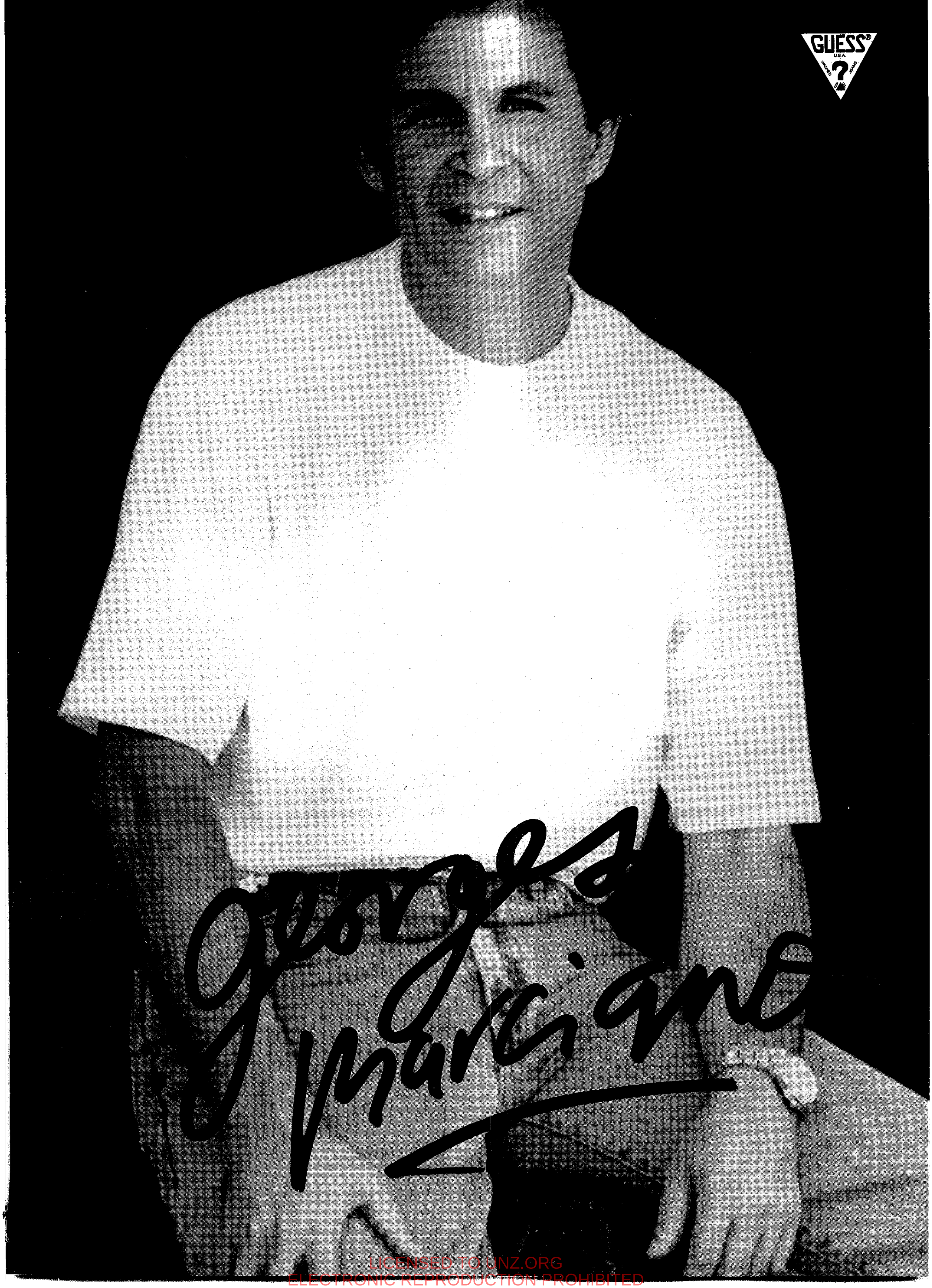
During filming, says Broomfield (who also directed *Soldier Girls*, a highly regarded look at Army women, with Churchill), Tomlin and her partner, Jane Wagner, "would always stage scenes. It was very difficult for Lily to be natural. She's awkward just being Lily. She couldn't forget about the camera."

"She regarded her vulnerability as her weakness," says Churchill. "We'd catch a candid moment and she'd almost say, 'Why don't you film me tomorrow and I'll try to be vulnerable.' She was someone I admired so much," Churchill adds. "I saw she was going to be difficult, but we really wanted to make a film about her." She pauses. "We probably shouldn't have."

STANLEY MIESES

Churchill and Broomfield: No candid camera.

Photographs: top, Paula Court; bottom, Larry Williams.

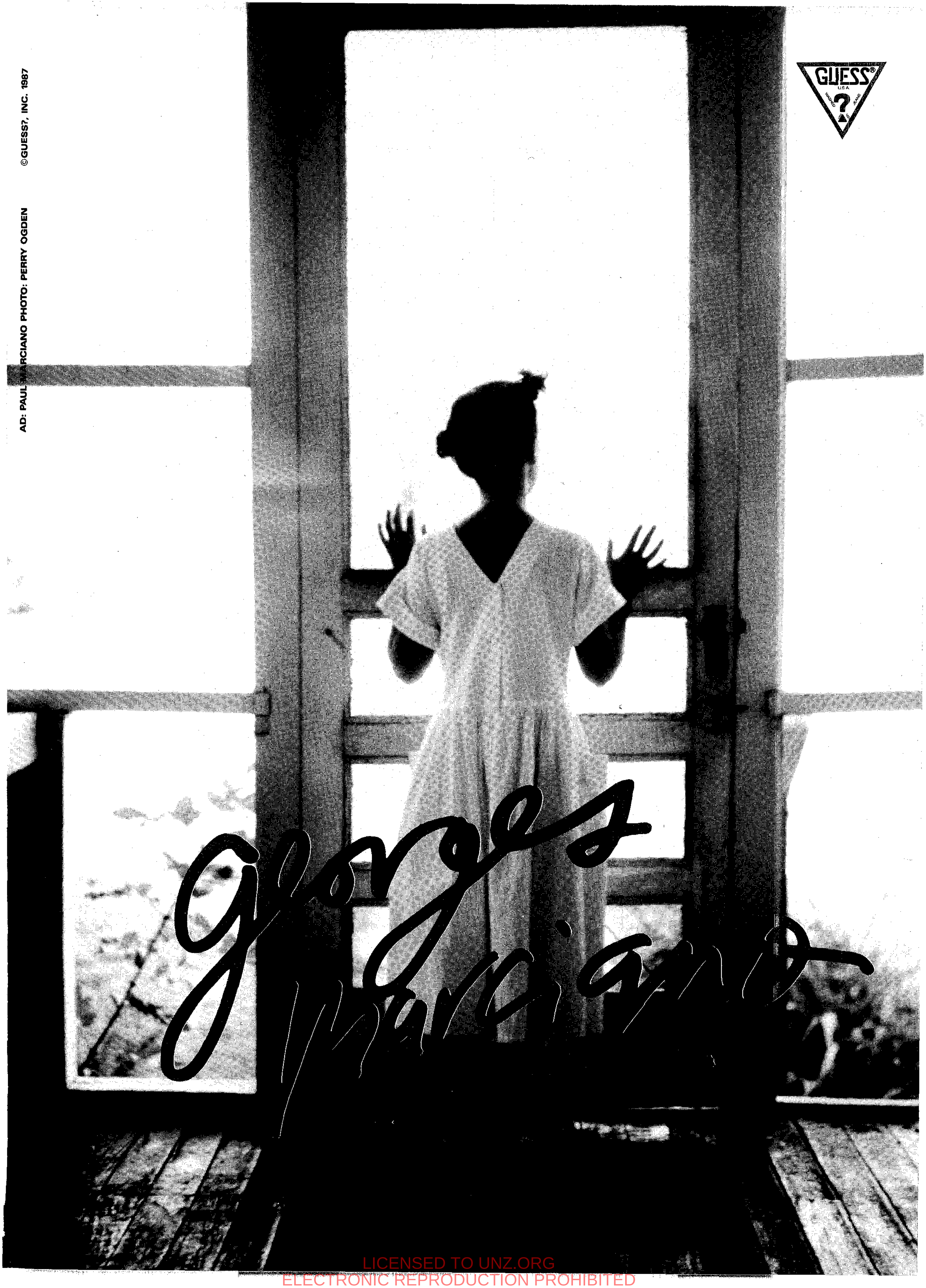


Georges Marciano

bloomingdale's

PARSONS MOTOR
JUL
TEXAS
WMT-4

Saks Fifth Avenue



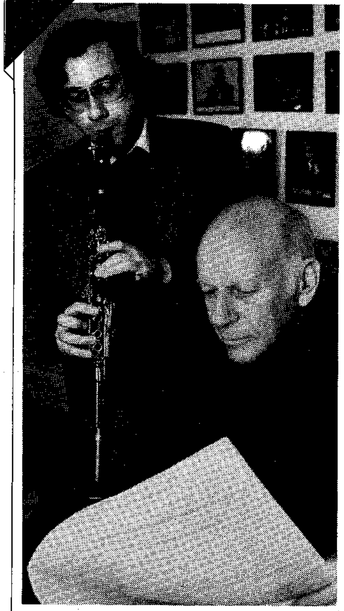
georges
marciano
GUESS
U.S.A.

AD: PAUL MARCIANO PHOTO: PERRY OGDEN ©GUESS?, INC. 1987

RUTH RECOMMENDS

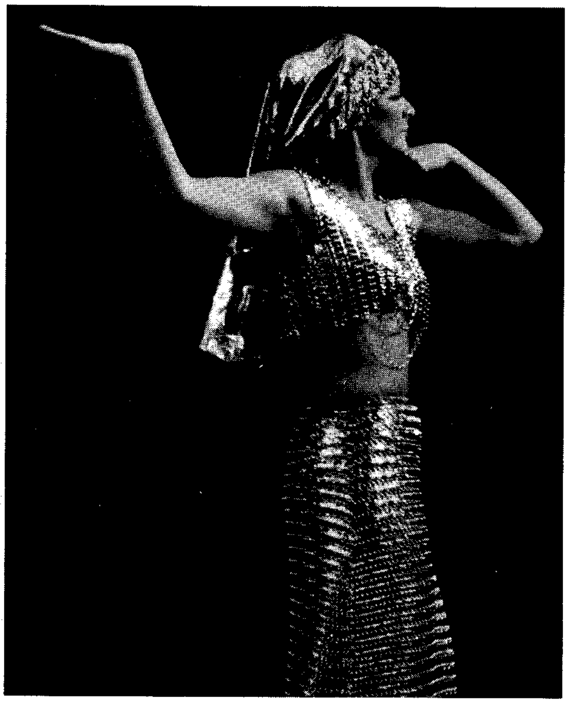
BY RUTH GILBERT

The Thames Live Cinema Festival, with four silent classics starring Gish (!), John Gilbert (!), Garbo (!), and Fairbanks (!), is at Radio City Music Hall with the American Symphony Orchestra March 5 through 8. It's an event to treasure.



'AWAKE THOU WINTERY EARTH'

Clarinetist Charles Neidich rehearses this concert selection with William Schuman, its brilliant composer. It premieres with an eclectic program March 10 at Alice Tully Hall.



'INTERNATIONAL DANCE SPECTACULAR '87'

Phaedra performs the ancient Egyptian Pharaonic dance March 6 at Avery Fisher Hall.

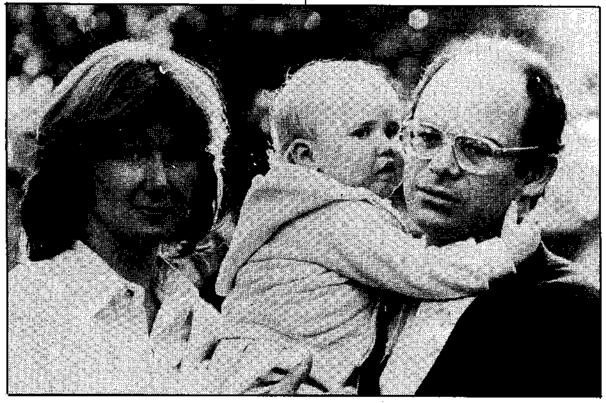
The program includes Near Eastern belly-dance ballet and Spanish flamenco!

'THE MIRACLE WORKER'

Ten-year-old Eevin Hartsough plays Helen Keller, and Karen Allen is her understanding teacher in William Gibson's drama. It's previewing now at the Roundabout prior to a March 11 opening.

'FRONTLINE'

Channel 13 is presenting the documentary Desperately Seeking Baby *March 3 at 10 p.m.* *Below are Baby Kendall and her adoptive parents, Vic and Molly Catanzaro. Her natural mother wants her back.*



'LA CAGE AUX FOLLES'

A new pair of lovers have come to this long-running Broadway musical. Here are Peter Marshall (left), erstwhile TV-game-show emcee, and, as his heartthrob, Keene Curtis. They're living it up merrily at the Palace Theatre.

Photographs: top right, Marc Bryan-Brown; bottom left, Phil Schofield; bottom right, Steve Schapiro.

Fine, Dry Lines? Minimize the Telltale Signs!

When you discover those first telltale lines, you know looking fresh and radiant is going to take extra effort. As you mature, skin's moisture supply diminishes and the cell renewal process slows down. What's needed to combat this natural biological decline is special care to boost skin renewal and revive youthful radiance!

Clarins comes to the rescue.

Preserve the beauty of youth with Clarins "Cell Extracts" Moisturizing Treatments. They provide new hope to restore skin's youthful vitality. The formulations contain nourishing plant oils and revitalizing cell extracts, selected for their ability to replenish moisture and stimulate cell renewal. The benefit of protection is provided with UVA/UVB filters. Recommended for all skin types to minimize first signs of aging.

Clarins "Cell Extracts" Moisturizing Base—skin's energizing moisture treat!

Light in texture, yet rich in revitalizing plant and cell extracts. It acts to stimulate cell renewal while providing the ideal makeup base. Offers protection from harmful daylight rays too. Can be worn under makeup or alone to promote a softer, smoother, more youthful skin.

Clarins "Cell Extracts" Moisturizing Cream revives skin's youthful radiance.

Awaken to a dewy complexion in the morning after this silky, rich treatment has gone to work for you. The effective combination of plant and cell extracts moisturize and revitalize the epidermis, ensuring renewed radiance.

For added beauty—treat your skin to Clarins "Cell Extracts" Moisturizing Mask.

Rich and creamy, it provides an instant moisture boost. Use as a mini-facial treatment for extra pampering care!

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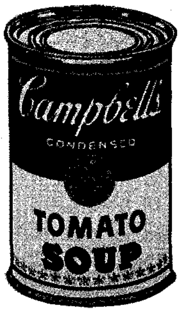


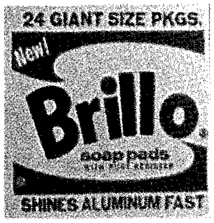
BY JESSE KORNBLUTH

THE WORLD OF WARHOL

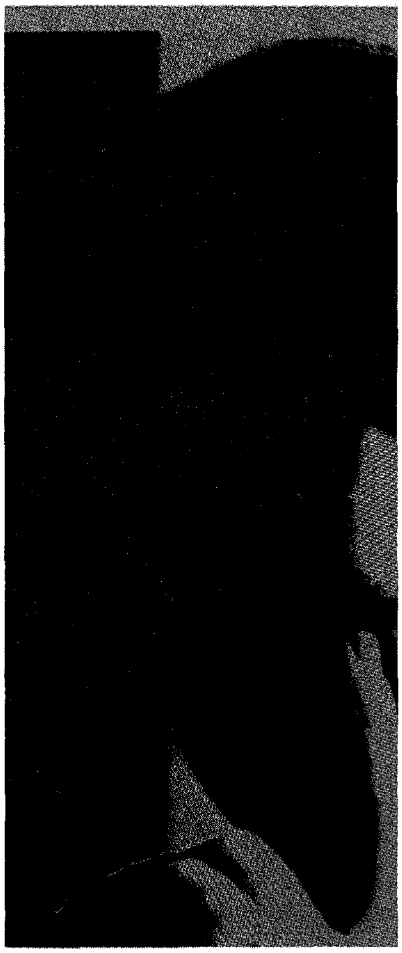
THE FIRST SIGN THAT there was something wrong with Andy Warhol, that he might be a mortal being after all, came three weeks ago. It was a Friday night, and after dinner with friends at Nippon, he was planning to see *Outrageous Fortune,* eat exactly three bites of a hot-fudge sundae at Serendipity, buy the newspapers, and go to bed. At dinner, though, he felt a pain. It was a sharp, bad pain, and rather than let anyone see him suffer, he excused himself. And as soon as he got home, the pain went away.

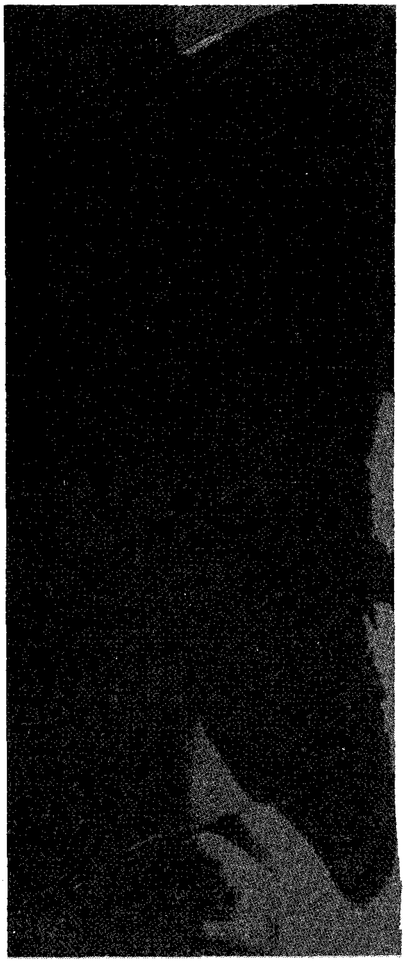
"I'm sorry I said I had to go home," Warhol told Pat Hackett a few days later as he narrated his daily diary entry to her over the phone. "I should have gone to the movie, and no one would ever have known."

In fact, no one remembered. And if anyone suspected trouble, it was dispelled the next week by Warhol's ebullient spirits at the Valentine's dinner for 30 friends that he held at Texarkana with Paige Powell, the young woman who was advertising director of *Interview* magazine by day and Warhol's favorite date by night. Calvin Klein had sent him a dozen or so bottles of Obsession, and before Warhol set them out as party favors for the women, he drew hearts on them and signed his name. On one—for ballerina Heather Watts—he went further, inscribing the word the public



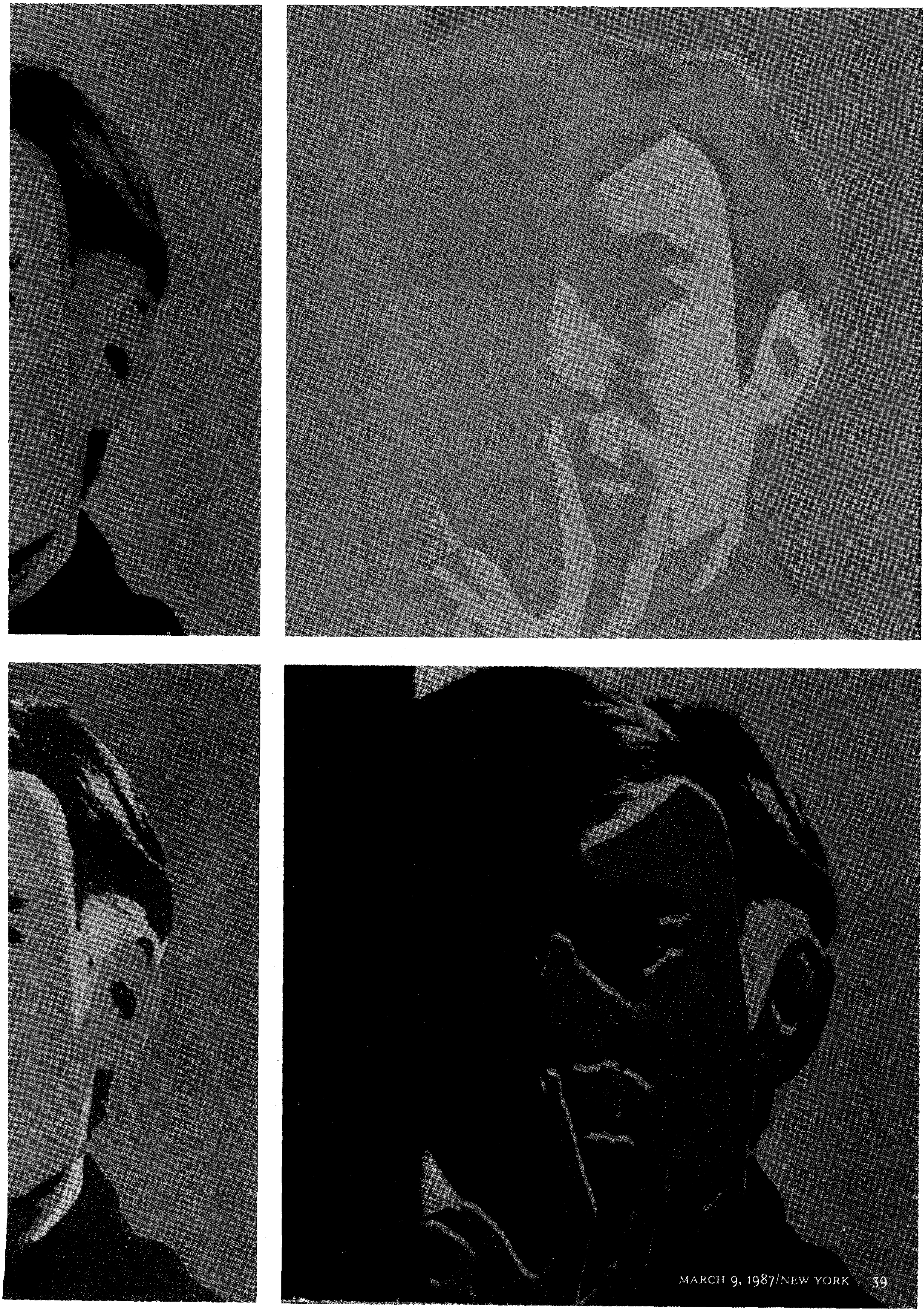
CAMPBELL'S SOUP CAN, **1964; DETAIL,** ***BRILLO BOXES,*** **1964; DETAIL,** ***SELF-PORTRAIT,*** **1966.**





Photographs: Leo Castelli Gallery.

Lucy Schulte helped report this article.



Collection of Sidney and Harriet Janis, gift to the Museum of Modern Art.

never associates with Andy Warhol: "Love."

The following afternoon, the pain returned. Brigid Berlin, his friend of 24 years, was with Warhol at his studio at 22 East 33rd Street. She was on her way to a London spa to lose weight, but she felt like one last chocolate binge. Warhol had a big box, so they went upstairs for one of the most familiar rituals of his life—someone acting out while he watched. "I'm dying for one," he confessed. "But I can't. I have a pain."

Warhol spent most of that weekend in bed. On Monday, for the first time in six years, he didn't go to work. That morning, he canceled his appointments with his exercise trainer for the entire week. On Tuesday, he still wasn't well, so Paige Powell canceled a lunch for potential advertisers. That night, however, Warhol and Miles Davis were scheduled to model Koshin Satoh's clothes at the Tunnel. And there was no way Andy Warhol could have tolerated an announcement that he was indisposed.

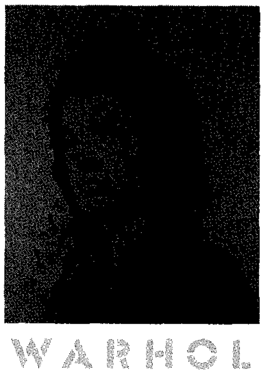
"Andy stood in a cold dressing room for hours, waiting to model," says Stuart Pivar, a trustee of the New York Academy of Art and, for the past five years, Warhol's best friend. "He was in terrible pain. You could see it in his face." Still, Warhol went out and clowned his way through the show. Then he rushed backstage.

"Stuart, help. Get me out of here," he gasped. "I feel like I'm gonna die."

Warhol knew that the problem was his gallbladder, and that surgery was long overdue. But he had an even bigger problem with traditional medicine. In 1968, as he lay in the emergency room of a downtown hospital after Valerie Solanas had shot him, he heard doctors tell his friends there was no chance of his survival—an opinion they changed, he said, only when one friend announced that the patient was famous and had money. Ever since then, he feared doctors so much that when he went to auctions at Sotheby's, he turned away to avoid even a look at New York Hospital. "If I go into a hospital again," he confided to Beauregard Houston-Montgomery, "I won't come out. I won't survive another operation."

But Warhol didn't ignore his health—he just redirected his concern about it. He consulted nutri-

"If I go into a hospital," he told friends, "I won't come out. I won't survive another operation."



JACKIE, 1966; WITH CANDY DARLING, 1971.

tionists, popped vitamins at every meal, was treated with tinctures, and carried a crystal in his pocket. Two weeks ago, when the pain kept coming back, he visited one of these practitioners. "She manipulated the gallstones," Warhol told a friend, "and they went into the wrong pipe."

The pain didn't go away, and Warhol finally agreed to surgery. Powell called him at home that Friday and asked him to come in and sign a copy of the new issue of *Interview* for Dionne Warwick. "I can't right now," he said. How about the ballet on Sunday? "Don't cancel."

That Saturday, surgeons at New York Hospital removed Warhol's gallbladder. That night, he was awake and stable. At 5:30 on Sunday morning, however, he suffered a heart attack. Doctors worked for an hour, but Andy Warhol was right for the last time. He died, at 58, without regaining consciousness.

The news of Warhol's death moved quickly through the city, and clusters of friends gathered to mourn. Many cried as if they'd lost a father. But as the eulogies came out, a more Warholian feeling began to overshadow this grief. It was unavoidable, really, and as the days passed, some of the people who knew him best began to say it: Andy Warhol would really have enjoyed this.

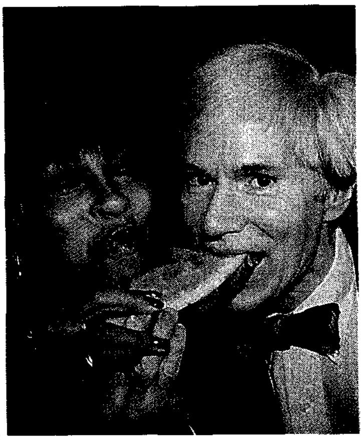
"HE SURE WAS FAmous," Paul Morrissey remarked the day after Warhol's death. In the late sixties, Paul Morrissey directed Warhol's films—and managed his business. And yet, as the articulate director talked, it was almost as if he were realizing, for the first time, that Andy Warhol was even more famous than he had always wanted to be.

Paul Morrissey wasn't the only close friend to be surprised by the torrent of good feeling that suddenly surrounds the name of the man who for the last decade, was widely regarded as nothing more than New York's most ubiquitous partygoer. Paradoxically, it took death—for Warhol the ultimate act of conceptual art—to focus, frame, and fix his ever-changing image.

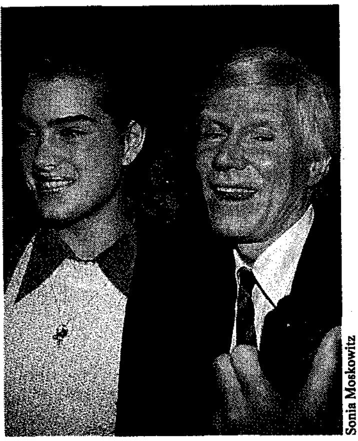
That paradox is only the first of many surrounding Warhol. He is probably best known for his epigram "In the future, everyone will be world-famous for fifteen minutes," yet he managed to extend his own fame by almost a quarter of a century. His name is associated with the drug taking and sexual promiscuity of the sixties—but for the last five years of his life, he worked out at least three times each week and was home most nights by eleven. He created life for himself that was more regular than a railroad conductor's—and complained to friends that things were not fun. He was, for the last decade, the CEO of a multi-million-dollar enterprise—and he both loved that business for providing him with a family and hated the burden that it represented. And, most of all, he was painter in the great romantic tradition who hid his real seriousness under a wig that he dyed platinum.

The creation of the persona that we know as "Andy Warhol" may not be, as some are saying, his greatest artistic achievement, but it was cer-

Photographs: top, courtesy of Leo Castelli Gallery; bottom, Phil Roach/Photoreporters.


Adam Scull/Globe

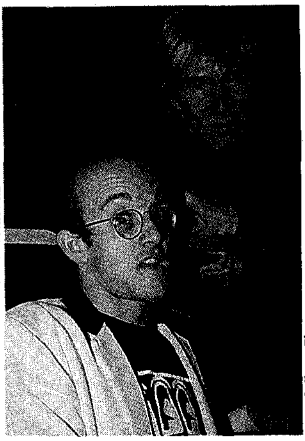
WITH TINA TURNER, 1981


Sonia Moskowitz

BROOKE SHIELDS, 1979

Sonia Moskowitz

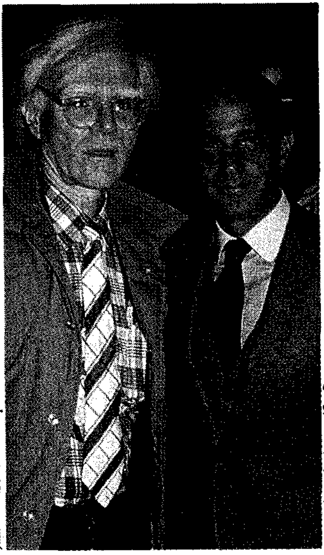
BIANCA JAGGER, 1978


James Colburn/Photoreporters

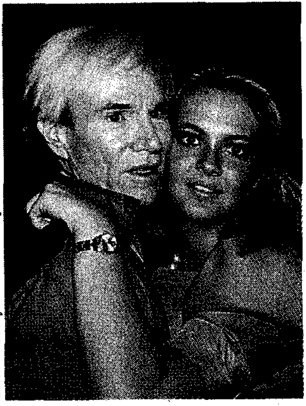
KEITH HARING, 1985

James Colburn/Photoreporters

JERRY HALL, TRUMAN CAPOTE, DEBBIE HARRY, 1979


Bernard Gotfryd/Woodfin Camp

ROY COHN, 1980


Outline

CORNELIA GUEST, 1983

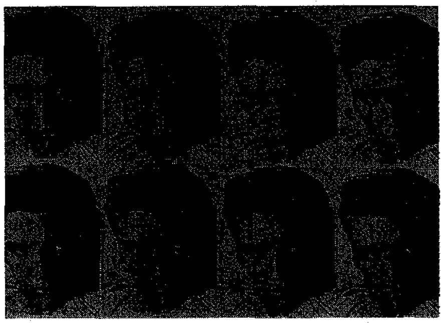
tainly his first priority. "If you wear a wig, everybody notices," he explained to a friend. "But if you then dye the wig, people notice the dye." That was basic Warhol—work with the surface, go for the joke, deflect attention from whatever there is about you that's unattractive.

As a result, when we think of Warhol's art, we think first of the silk-screened Campbell's soup cans; Brillo boxes; multiple images of Marilyn Monroe. The creator of that art always made his work seem easy—something that could be run off by assistants while the most widely known artist since Picasso was out becoming more famous. But Warhol was more than a prankster who, perversely, exalted the most banal images of American commerce. With Lichtenstein and Rauschenberg, Warhol created art that defines the glossy superficiality, manic denial of feelings and process, and underlying violence of the sixties. In the seventies, Warhol almost single-handedly revived portrait painting. And in this decade, he took his ubiquitous camera—which many clubgoers regarded as nothing more than a social prop—and made a triumphant debut as a photographer.

Though he was always polite in public, he had a childlike ability to read people.

One of his achievements has seeped so deeply into American culture that it's hard to remember a time when it wasn't here: Andy Warhol connected art to fashion and to business. In the media, he simply saw no distinction between advertising art and editorial art—except to note how much better advertisements and commercials usually looked than the articles and television shows that surrounded them. At *Interview*, and in his own work, Warhol blurred the traditional distinctions and encouraged the young photographers and artists he hired to break boundaries, too. The result was a graphics explosion that helped revive New York as the world capital of hard-edged style.

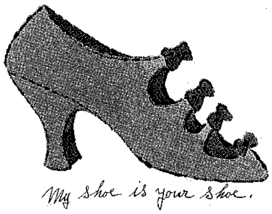
DETAIL, *36 ELVIS*, 1962

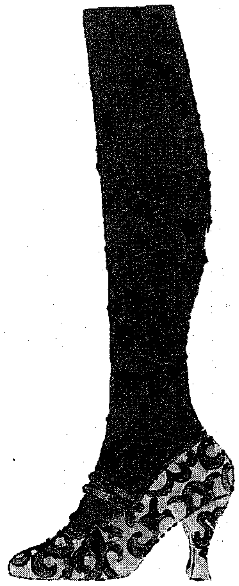


Warhol's love of change, his willingness to experiment, and his remarkable productivity created yet another paradox—he was as influential in other fields as he was as a painter. The films he made in the sixties are, deliberately, remarkably boring. They have no story, no camera movement, and no apparent direction. They're rarely seen now, and yet they're clearly an influence on such promising new directors as Jim Jarmusch. In that same period, Warhol was the godfather of a music scene that produced the Dom, a multimedia dance club that was the model for all others. Warhol's silver-foiled "Factory," with its hangers-on, poseurs, and amphetamine addicts, also produced the Velvet Underground, the group that invented punk rock twenty years too early; when they performed in Los Angeles, with Gerard Malanga doing his whip dance in tight leather pants, a young Jim Morrison was there to watch and learn. A decade later, David Byrne went to school on Warhol's deliberately opaque image and, for both the Talking Heads and his films, devised the postmodern equivalent of Warhol's blank, flat-affect persona.

Not many artists would welcome such appropriation or applaud the fortunes that the second generation made. But Warhol was delighted to see any new talent succeed. Whenever *Inter-*

Photograph, bottom: courtesy of Leo Castelli Gallery.


My shoe is your shoe.



WITH FRIENDS AND ASSOCIATES AT THE FACTORY IN 1968; *MY SHOE*, 1955; *SHOE AND LEG*, 1956.

view's editor, Gael Love, had trouble deciding on someone for the cover, Warhol would say, "Oh, just use any young person." Without doubt, he loved youth because the young weren't concerned with the three subjects he dreaded most: age, illness, and death. But he also loved the ideas and styles that they were creating—and that he could use.

So when Warhol appeared in rock videos, when he painted with Jean-Michel Basquiat and starred in his own show on MTV, he was doing more than refreshing his image—he was doing research and development for his art. This strategy worked. "When people ask me what young artists I'm interested in," Julian Schnabel remarked last week, "I say, ' Andy Warhol.' "

THAT WARHOL EMbraced change is hardly surprising, considering his background and his childhood. His parents were Czech immigrants; his father worked in the coalfields of western Pennsylvania. Warhol was a hypersensitive child who lost his pigment at eight and was henceforth known around the neighborhood as Spot. Later, he would claim that by ten, he had suffered three nervous breakdowns.

At fifteen, a year after his father's death, the impoverished but precocious Warhol was admitted to the Carnegie Institute. He studied painting and design, graduated, moved to New York in 1949, and set about achieving his twin ambitions—becoming as well known as a movie star and earning enough money to support his mother. That he was pale, balding, and silent was not, in his opinion, a barrier. For a year, he wrote daily letters to Truman Capote, and he even sat in the Palm Court of the Plaza hoping to be mistaken for the writer.

From the beginning, Warhol's painting blended commercial and fine art. This endeared him to *Glamour* magazine art director Tina Fredericks, the first to buy a drawing—of an orchestra—from him. "What else do you do?" she asked one day in 1949. "Anything," he said. So she asked Warhol to draw some women's shoes for the magazine. "A few days later, he came back with drawings of battered, worn shoes," Fredericks recalls. "They were terrific, but they wouldn't sell shoes." Warhol was eager to please; the next time he showed up, his drawings were of shiny new shoes.

Warhol soon became so sought after as a shoe illustrator that he hired assistants and started—far from the eyes of his employers—what was, in effect, the first of his factories. In 1955, Geraldine Stutz hired him as the exclusive illustrator for I. Miller; two years later, he won the Art Directors' Club Medal. Now the cold-water flats and roommates were behind him. With his name listed in the "Fashion" section of a book called *A Thousand New York Names and Where to Drop Them,* he and his mother moved to a four-story townhouse on Lexington Avenue at 89th Street. "Andy became rich before he ever sold a painting," says filmmaker Emile de Antonio.

At that time, de Antonio was an artist's agent who'd found work for Jasper Johns and Robert Rauschenberg doing display windows. When Warhol made some paintings, he showed them first to de Antonio. These paintings were of Coke bottles, and they came in two styles. In one, the bottle had the hatch marks that were the *sine qua non* of Abstract Expressionism. In the other, it was stark, unadorned, and outlined in black and white.

"One of these is crap," de Antonio said. "The other is remarkable—it's our society, it's who we are, it's absolutely beautiful and naked, and you ought to destroy the first and show the second."

Ivan Karp, then working for Leo Castelli, shared de Antonio's enthusiasm. Karp wasn't able to place Warhol's work at the gallery, so Warhol's New York debut as a painter was in a Bonwit window. Irving Blum gave him a show in Los Angeles in 1962, but his soup cans didn't sell. "A gallery dealer up the road bought dozens of Campbell's soup cans at the supermarket, put them in his window, and said, 'Buy them cheaper here—60 cents for three cans,' " Blum recalls. "And so there was a lot of hilarity regarding

Photograph by Fred McDarrah/Sygma. Illustrations: collection of Richard F. Holmes.

Andy. And not a great deal of serious interest."

But with encouragement from Karp and Henry Geldzahler, then a young curatorial assistant at the Metropolitan Museum of Art, Warhol pressed on. "What should I paint?" he asked them, in his first foray into market research. Self-portraits, Karp said, and cows. Death, said Geldzahler—car crashes, disasters, electric chairs. Warhol followed every suggestion. Then he directed his question to a woman at a dinner party. "Well, what do you love most?" she shot back. And Warhol started painting money.

WARHOL'S FIRST studio was a firehouse on 87th Street off Lexington Avenue. It had no heat or running water. The rent was $100 a year. No one was eager to go there, which was fine with Warhol. In 1963, he was very busy making silk-screen paintings with his first assistant, Gerard Malanga.

"I remember when Kennedy was shot," Malanga says. "We went back to the firehouse and made a silk screen of Dracula biting a girl's neck." Warhol, who had been desensitizing himself for years by playing songs over and over at top volume, never missed a stroke. "Everything was just how you decided to think about it," he said.

That fall, Warhol moved to an abandoned factory on 47th Street off Third Avenue. He allowed Billy Name to live there, a decision with more consequences than anyone could have anticipated. Name not only decorated the crumbling loft in silver foil and dragged in a couch large enough for an orgy, he attracted Rotten Rita, the Duchess, Ondine, and the rest of that crew—freaks who turned the Factory into the city's ultimate freak hangout. The hustlers, transvestites, and other exhibitionists attracted the obligatory second wave: society kids like Edie Sedgwick and Susan Bottomly.

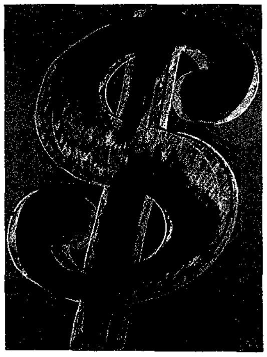
Warhol, who collected many things but loved most to collect people, soon mastered the trick that became his greatest source of power. "Now and then, someone would accuse me of being evil—of letting people destroy themselves while I watched, just so I could film them and tape-record them," he said. "But I didn't think of myself as evil—just realistic. I learned when I was little that whenever I got aggressive and tried to tell someone what to do, nothing happened—I just couldn't carry it off. I learned that you actually have more power when you shut up."

So Warhol became a mirror, his conversation limited to "Oh, gee" and "Gosh" and—rarely honestly—"That's great." The more passive he became, the more outrageously the crowd at the Factory performed for him.

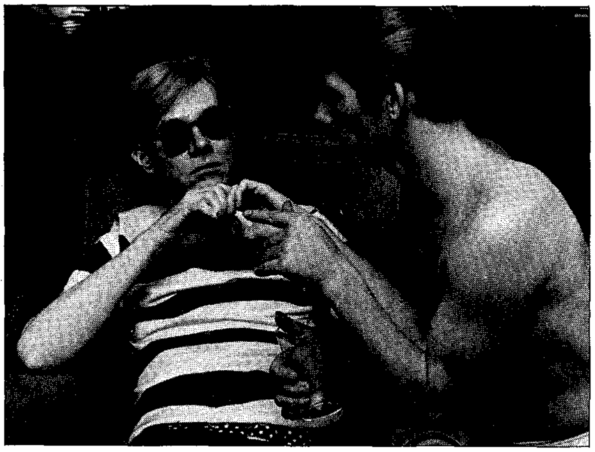
What was Warhol's role in this massively decadent scene? It's doubtful that he was an active participant. From the beginning, he hated drugs, and those who used them on a regular basis took care to do so out of his sight. And as for sex, in that department he claimed to be already committed. In the late fifties, he said, he started an affair with his television set; in 1964, he married his tape recorder. He had no time for others. He lived with his mother, lounged around the house, watching TV in the morning, then worked with his assistants—or just watched them make his art—until eight at night, when it was time to go out.

That Warhol was a voyeur was first suggested by Ondine, who made him leave an orgy in the early sixties because all he did was watch. But that Warhol had crushes is undeniable. They started with Capote and probably included most major male film stars of the last four decades. (A few crushes were closer to home. In the early eighties, Warhol lived with a handsome and talented young man who chafed at life in the artist's shadow, left New York, and subsequently died of complications from AIDS—but no one who saw them together believes the relationship was consummated.) Why did Warhol flinch from all human contact? Because, as he once quipped, "sex is nostalgia for sex." Although one of his long-standing fantasies was to open a house of prostitution, the fantasy role he chose for himself was that of cashier.

Inevitably, Warhol's harmless early experiments as a filmmaker—such as the one of Robert Indiana eating mushrooms—were followed by more voyeuristic efforts that showed, with clinical detachment, would-be "superstars" having sex and delivering stoned monologues. But the content was all the same to Warhol, who could bring the same appreciation to eight hours of film of the Empire State Building as he could to a 30-minute reel of an actor being sexually serviced. The purpose of filmmaking, for him, was



The more passive Warhol became, the more outrageously the crowd at the Factory performed for him.

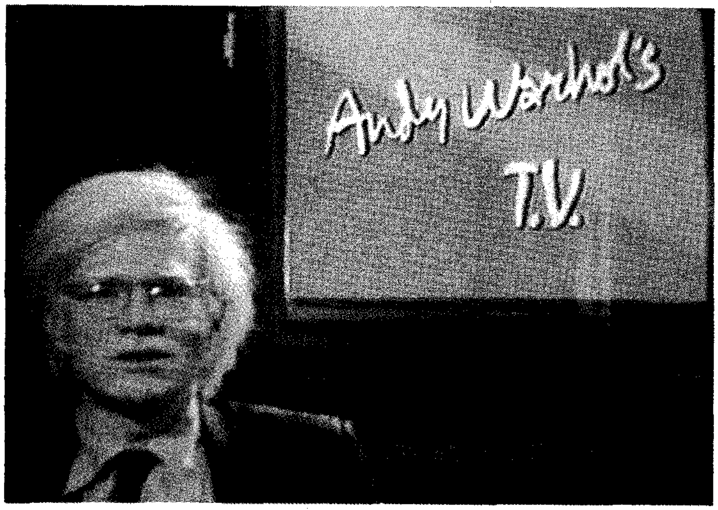


DOLLAR SIGN, 1981; IN HIGH SCHOOL; MAKING CHELSEA GIRLS; AFTER THE SHOOTING.

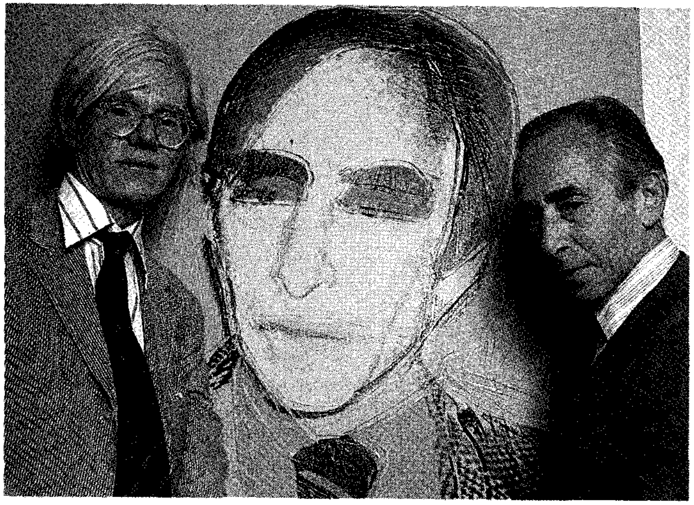
tographs: top, Glenn Steigelman (courtesy of Leo Castelli Gallery);

Adam Scull/Globe

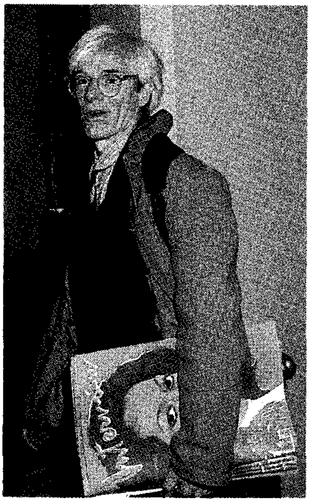
SIGNING A CAN.


Andy Warhol's T.V.
Gianfranco Gorgoni/Contact Press Images

A TELEVISION VENTURE.


Gianfranco Gorgoni/Contact Press Images

WITH HIS DEALER, LEO CASTELLI.


Ron Galella

THE PUBLISHER.

partly social—"a way of getting to meet and know more people," says Paul Morrissey. And, of course, there was the economic angle. "Andy always thought," Morrissey says, "that films would be where we'd make money."

With *Chelsea Girls,* a 1966 movie about people who hung out in the Chelsea hotel, they made the *Variety* charts—and, according to Morrissey, a profit of $100,000. They also struck the deepest nerve to date. "It has come time to wag a warning finger at Andy Warhol and his underground friends and tell them, politely but firmly, that they are pushing a reckless thing too far," Bosley Crowther wrote in the *Times.* "A silly review," Warhol said. It turned out to be prophetic.

By 1967, the Factory was becoming, in Jackie Curtis's phrase, "the desert of destroyed egos." Warhol moved his enterprises to Union Square West that year, but the ambience didn't change: In his passive way, Warhol was power-mad. He pretended to be unobservant, but he knew what was going on and spread malicious rumors to exacerbate the tension.

The tension began to flash back at him. An associate who pressed him on some matter became enraged when Warhol responded, as he invariably did when confronted directly, by becoming more evasive. "Look at me when I talk to you!" the man said. And then he did the unthinkable—he touched Warhol's shoulder.

He founded Interview *after being refused free tickets to the 1969 New York Film Festival.*

On June 5, 1968, Warhol found himself face-to-face with a woman who could not be satisfied with so small a breach. He knew Valerie Solanas well. She'd written a script for a movie called *Up Your Ass* that was so vile that Warhol thought she was a police agent sent to entrap him. Later, she founded SCUM (the Society for Cutting Up Men) and railed about the perfect world that would be created by the elimination of men.

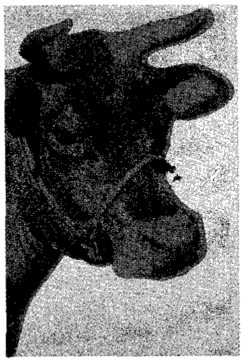
On this day, Solanas didn't come to rant. She stepped off the elevator, pulled out a .32-caliber revolver, and fired. Two bullets passed through Warhol's stomach, liver, esophagus, and lungs. "I can't breathe," he said as he fell. His business manager, Fred Hughes, tried to give him artificial respiration, but Warhol said it hurt too much. And it went on hurting for half an hour as Warhol lay on the floor, bleeding and moaning and waiting for the ambulance, quite conscious.

The shooting left Warhol at a crossroads. "Obviously, I should avoid unstable types," he wrote in *POPism,* his personal history of the sixties. "But choosing between which kids I would see and which ones I wouldn't went completely against my style. And more than that, what I never came right out and confided to anyone in so many words was this: I was afraid that without the crazy, druggy people around jabbering away and doing their insane things, I would lose my creativity. After all, they'd been my total inspiration since '64, and I didn't know if I could make it without them."

And then there was the matter of death. "Since I was shot, everything is such a dream to me," he said. "Like I don't know whether I'm alive or whether I died. I wasn't afraid before. And having been dead once, I shouldn't feel fear. But I am afraid. I don't understand why."

VERY QUICKLY, WARHOL made the conservative choice. "Death is like going to Bloomingdale's," he'd tell friends. "It's nothing." But that was for effect. In reality—where he increasingly resided—it was time for major housecleaning.

The Factory was closed. Warhol renovated the Union Square West studio and turned it into an extremely businesslike office. There was a door this time, and it was locked and bolted against the freaks. Paul Morrissey took over the film operations, and Fred Hughes the art business. And Andy Warhol, who went out almost every night until the shooting—going anywhere he was asked because he really wanted to go everywhere—never returned to the fabled back room of Max's Kansas City.



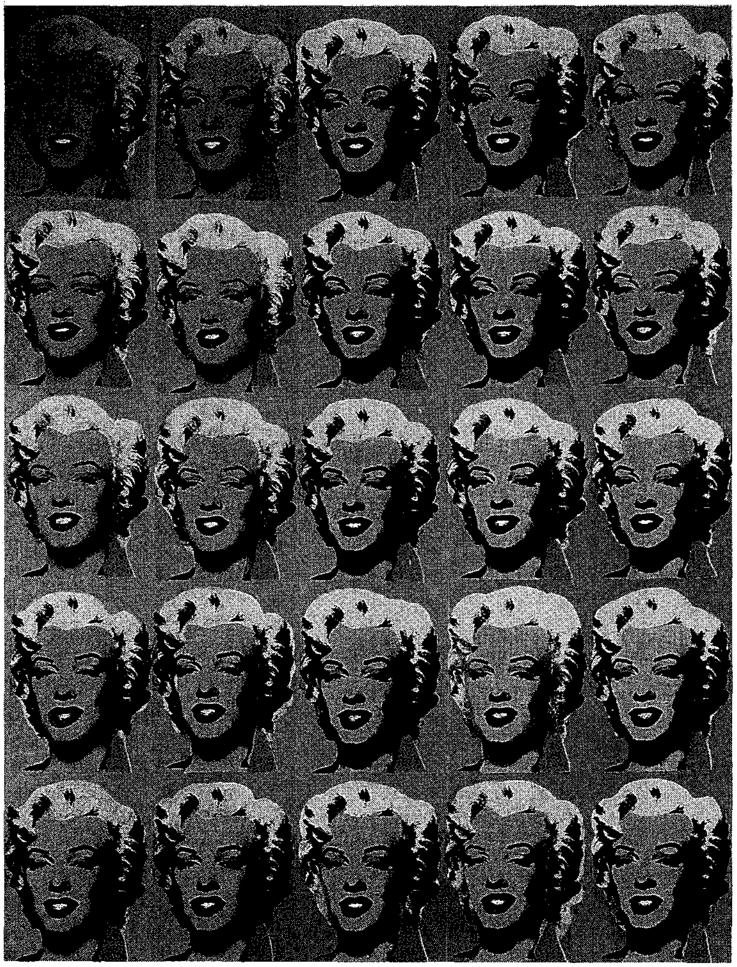
WARHOL

COW WALLPAPER, 1966; DETAIL, MARILYN MONROE DIPTYCH, 1962.

With more clean-cut people representing him, Warhol was free to explore another medium. Typically, he found one that allowed him to turn his pleasure into work. And, typically, the choice was made by others, not by him.

The catalyst was the New York Film Festival, which, in 1969, inexplicably refused Warhol's request for free tickets. "Andy was really upset," Malanga recalls. "He said, 'If we start a film magazine, they'll have to let us in.' " *Interview* was duly founded. In the beginning, it was a mildly raunchy tabloid that featured tape-recorded interviews with dubious celebrities and a few movie reviews. Warhol didn't read it until he began to hear about the magazine's negative film reviews. Suddenly, he was very interested—and uncharacteristically directive. "I can't have this," he announced. "I'm losing all my friends." From that day on, there has never been a film review—or a critical piece—in *Interview.*

The seventies are seen as the nadir of Warhol's career, a decade in which his influence didn't extend beyond the walls of Studio 54. All he seemed to do was go out and stand around with Bianca, Brooke, Halston, and others of uncertain intellectual inclination. A lively night meant a photo opportunity with Debbie Harry or a sassy look from Jerry Hall. Small wonder that he retreated to the townhouse he'd bought on East 66th Street, where he lived with two housekeepers and two dachshunds.



If Warhol looks bored in photographs taken with celebrities, he usually was. On the shallow level he adored, these people were his friends. And yet he would have gladly forsaken them for people whose names were not known but who had great stories. As much as he valued fame, he preferred what he called the bottom line—the inside scoop, the gossipy, telling fact. He liked hearing it, with all the weird twists and trimmings he believed it carried, and he liked sharing it with close friends. "You'd go somewhere with Andy," a friend recalls, "and when you left, he'd tell you what *really* happened."

Those occasions were infrequent in the seventies. And his art seemed to give him no pleasure. "I just came back from Germany," he told de Antonio in 1979. "It was so boring. I had to paint industrialists." De Antonio asked him how much he charged for these portraits. Warhol brightened. "Fifty thousand dollars, unless they have wives and children," he said. "Then it's $75,000."

IN RETROSPECT, his portraits—particularly the one of his late mother—are worth looking at, for they testify to a slowly mellowing Warhol. Always a practicing Roman Catholic, he found his own form of confession: Around 1972, he began a diary. Again, the impetus was not to have a daily catharsis, but to turn a bit of pleasure—in this case, a daily phone call to writer Pat Hackett—into work.

"As we were talking every morning anyway," Hackett says, "Andy decided I should write things down as a way of keeping track of his expenses."

Five mornings a week, Hackett and Warhol began their days with a phone call that lasted at least an hour. Warhol talked about all the subjects that second-tier friends believed he always avoided. And Warhol, who was invariably polite in public, said what he really thought about people—such as Truman Capote. "Truman was condescending to Andy and called him 'a Sphinx with no secret,' " Hackett says. "But when Andy came back from afternoons with Truman, he was *hilarious.*"

That Warhol was a brilliant and witty conversationalist with a childlike ability to read people was a secret only his closest friends knew. Right up to his death, he encouraged the public to believe that he was as mute as Harpo Marx. It was easier that way. All you had to do was listen. And if someone went on too long, you just tuned out. Bores found this terrifying—and fled.

One secret that Warhol couldn't keep was his continuing obsession with money. On this topic, above all others, he was completely focused, a total businessman. "Sometimes he wouldn't ask me about the magazine for days," recalls Bob Colacello, *Interview's* onetime editor, "and then he would say, 'How many subscribers do we have in *Ohio,* and how much do we make on each one?' "The realtor who sold Warhol a house in Montauk—mostly an invest-

(continued on page 48)

Photographs: courtesy of Leo Castelli Gallery; bottom, Bruce C. Jones (collection of Mr. and Mrs. B. Tremaine).

ULTRA VIOLET

On Andy

Isabelle Dufresne was a 25-year-old socialite when she met Andy Warhol in 1963. As Ultra Violet, she became one of his superstars. This excerpt is from her work in progress, Ultra Violet Remembers Andy Warhol.

I HAVE HEARD OF ANDY WARHOL, and one day I meet him for tea with Dalí at the St. Regis Hotel. Andy immediately proposes that I be in his movie. I accept.

I find the early films at the Factory and the making of an underground movie absolutely fascinating. If a movie takes two hours to be viewed, it should take two hours to make, and then it can truly be called cinéma-vérité.

After my first film, *The 24-Hour Movie,* Andy suggests that I find a name for myself, an underground-superstar name. I can't go by Isabelle Collin Dufresne—no one can spell it, remember it, or pronounce it. While reading a *Time* magazine article on light and space, I come across the word "ultraviolet." I am fascinated, and I cut the word right out of *Time* with the gold scissors that I use to cut the split ends of my hair. I announce to Dalí my choice for a name, and he laughs. Andy also thinks Ultra Violet is really funny—it should prove to be an ear-catcher.

I travel with Andy to college campuses across the country, to the Cannes Film Festival, to Paris, to Rome. I appear on TV shows with him and answer all the questions for him. I get on *The Merv Griffin Show* thirteen times. On the last show, I ask Merv why he always plays dumb—or if he really is dumb. The audience laughs, but Merv never invites me again.

* * *

IN 1965, ON APRIL FOOLS' DAY, I meet Andy at the Factory, on 47th Street between Second and Third Avenues. We are both sitting on the broken couch picked up from the street—the only piece of furniture, except for some three-legged chairs. Andy, as always, pretends to be short of ideas.

"What shall I do? Don't know what to do. If I could only get one idea."

"Do a painting," I say.

"Oh! . . . What subject? Can't find any idea from the magazine."

Andy was always flipping pages of magazines, never reading, but looking at pictures. On the west wall of the loft are piles and rolls of stencils. I spot a six-by-twelve-foot silk screen featuring two big flowers floating in a background of grass. I pull it out and ask Andy to color in the flowers.

"What color?" he says.

"Make it violet, since it's my name and I'm a flower myself," I say.

Andy unrolls a six-by-twelve-foot virgin canvas on the floor and puts the silk screen over it.

"Get a gallon can of violet Benjamin Moore paint," Andy says.

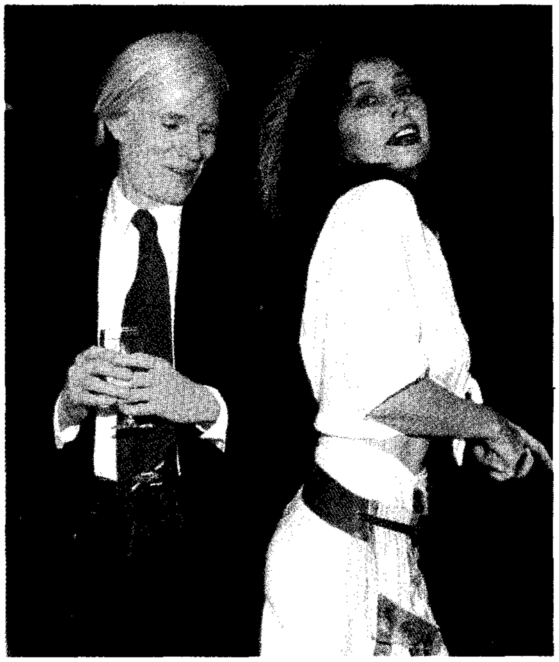
With a can opener, he lifts the top. I think the violet is too dark. I ask Andy to make it lighter. Andy gets three spoonfuls of white paint out of another can and mixes it with a house-paint roller. He applies the paint. I think it looks very pretty, and I ask Andy if he likes it.

"I don't know," he says. "What about the other flower?"

I tell Andy to color the other flower orange—a complementary color of violet. Andy opens a premixed can of orange. He dips the roller into the can and rolls it back and forth over the other flower. That must have taken about half a minute. We remove the silk screen and see those two colorful popping flowers.

I feel my heart jumping with the excitement of experiencing my first large canvas. Of course, I am not to sign it. Andy is. He is to sell it, too. I ask him if he will give it to me. He has never paid me for any of the films I have made. He says he will sell it to me cheap—below the price that would be charged by his dealer, Leo Castelli. We agree on a price of $2,000, which is all the money I have in the world. I still have a scribbled piece of paper that he signed: "Sold to Isabel Defraine for two thousand dollars, flower screens."

In 1970, Gordon Locksley, a Minneapolis art dealer, offered me $40,000 for the painting, and in 1975 Ivan C. Karp of O.K. Harris gallery offered $125,000 on behalf of a client. In 1980, Andy told me the painting was worth $200,000—a hundred times my original investment. Andy did not even select those two flowers by seeing them and taking their picture. He had spotted them in a photo magazine. He then went to a manufacturer of silk screens and had the magazine print enlarged and a screen made of it. Later, he was sued by the photographer, and they settled out of court.



ULTRA VIOLET, 1977

Photograph by Nancy Moran/Outline.

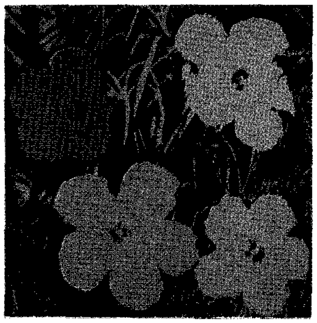
* * *

ON MONDAY, JUNE 3, 1968, I SIT naked on my American-flag bed, speaking to Andy at home. "You know, Andy, that Valerie Solanas is a dangerous cookie. She's such a bitch. Have you read her 'SCUM Manifesto'?" (SCUM is the Society for Cutting Up Men.)

"No, she's writing a script for us. She has lots of ideas," says Andy.

"You have to know what she's writing about; you might be a target for her," I say. "Listen to some of the things she writes."

I read to Andy from the "SCUM



FLOWERS, 1967

Manifesto": "Presentation of the rationale and program of action of SCUM . . . which will eliminate through sabotage all aspects of society not relevant to women (everything), bring about a complete female takeover, completely automate, eliminate the male sex and begin to create a far-out, funky female world. . . . If SCUM ever marches, it'll be over the president's face; if SCUM ever strikes, it'll be in the dark with a six inch blade."

At 4:16 P.M., Viva calls me. She is frantic and says, "I spoke to Andy. The conversation got interrupted. I hear Andy say in a supplicating voice, 'Oh, no.' Then I hear three revolver shots and screams and commotion. I hear the phone drop and blurred voices. I yell into the phone but no reply. I realize there's trouble."

"Right, right," I say. I know that Viva is tripping.

"You don't understand!" says Viva, screaming. "Andy has been shot!"

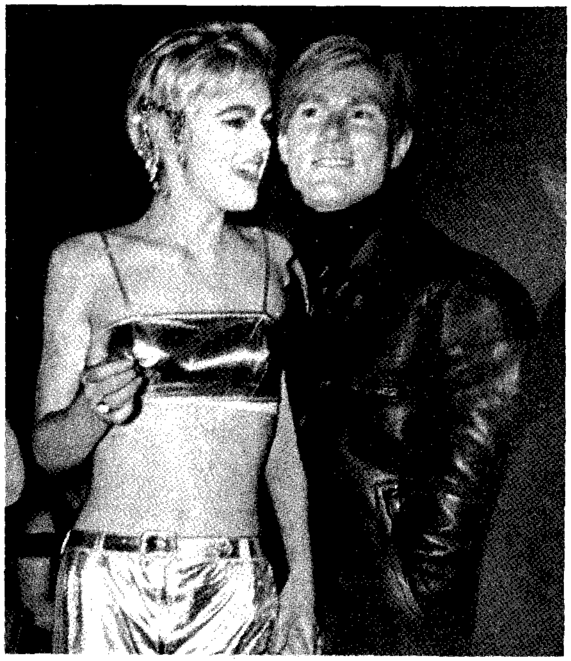
Viva has a stormy temperament. I don't want to antagonize her, but I would like to get rid of her.

"Okay, I believe you," I say in a cool voice.

"We might be next," says Viva. "I bet the Communists did it." (Their office is in the same building as the Factory.)

I had seen Viva the day before on the set of *Midnight Cowboy,* and at night we had dinner at Elaine's with Dustin Hoffman and Gastone Rossilli. "See you down there," says Viva. Then she hangs up.

Suddenly, I start thinking that a shooting of Andy would confirm his myth. Every hero has to die and seal his testimony with his blood. Andy should stage it. But it has to be real to work. In a flash, I have a vision of Valerie Solanas shooting Andy with a .32-caliber gun. I get up and dial the Factory. A voice I do not know answers the phone and confirms that there has been a shooting. I put on a kimono and get in the limousine that is waiting for me downstairs. When I get there, I find police cars, policemen, and crowds in the street. He is dead, says someone. Upstairs, there is blood. I am told what has happened. Valerie came in asking Andy for money. Andy had made some money from *Chelsea Girls.* Valerie had played herself, a lesbian, in *I, a Man,* and Andy had not paid her—just as he never paid anyone. Andy could find people galore to perform in front of the camera, stoned or straight, just for the fun of it or for ego gratification. Andy made you believe that you were a star if you stepped in front of the camera—not only a star, but a superstar.



EDIE SEDGWICK, 1965

ON A HOT SUMMER EVE, I OPEN the door of the Factory. I am facing a vision. A slim, oh-so-slim sylph silhouette, dressed in a black leotard cut above the knees. Its hair is streaked with silver. Wearing black desert boots, it seems to walk on air. Could this hermaphrodite be, if not a twin, an offspring of Andy's? This mannequin turns around. It has striking beauty and immense eyes engulfing the world, now! An angelic and milky complexion adorns it. Vulnerability exudes from every fine pore of its skin. Its smile is held open like the curtains of a Broadway stage. Spotlights seem to follow this creature wherever it turns. Andy addresses me: "This is Edie [Sedgwick]. You have not met before."

A shimmering cluster of rhinestones hangs from one ear. Her skin reminds me of the tender skin of a famous Spanish matador Dalí and I once visited in his dressing room. Dalí and I touched the matador's skin right before he entered the arena. We frantically brushed his skin as one would a reliquary. Half an hour later, that same skin was torn and spattered with blood.

"Hi, Ultra. I love your name," says Edie.

Her voice is soft and sweet like a summer serin singing a song. As she speaks, she smiles. Every twelve seconds, Edie dances unconsciously to the rock sound of a distant radio station. Like a precocious preppy puppet, she automatically rocks and rolls. Edie is riding high, seven floors above the ground. She is always high. Andy likes high people. They are animated, uninhibited in front of his camera. They will do anything for fun, and you don't have to pay them. Just give them what they need to feel good: drinks, drugs, doughnuts, and approval.

Edie asks, "Where are you from?"

"I am not from here. I mean, not from this planet," I reply.

"Same here. I am told my family is from Boston. But I am not a conservative," she says, laughing and exposing pearly-white teeth.

Andy says to Edie, "Are you in the mood to be filmed? Remember, we are doing your life story on film."

Edie maintains her smile. "It's getting late," she says. "My chauffeur is waiting outside."

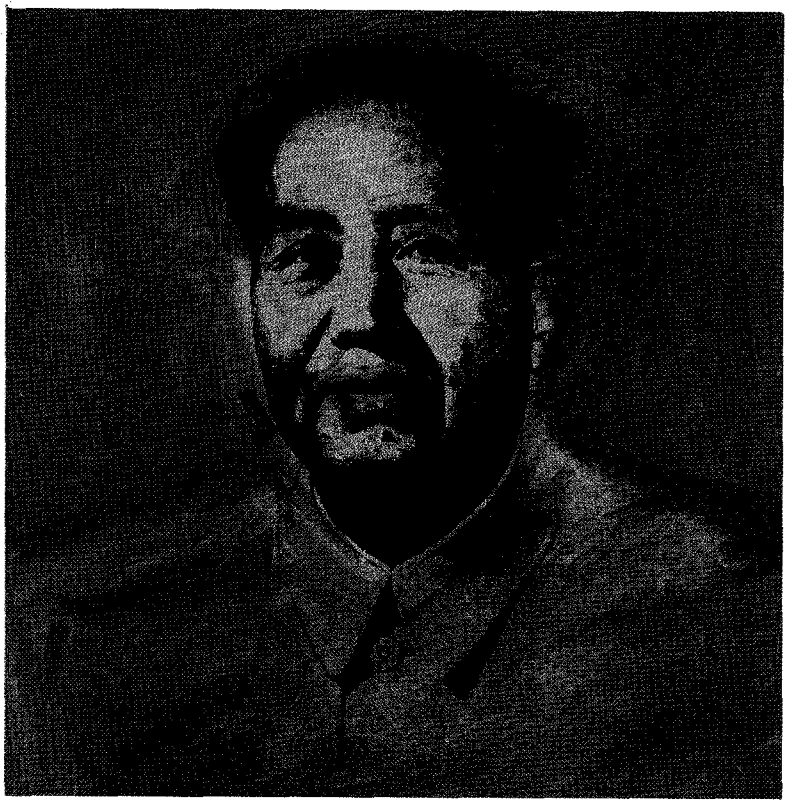
Edie, Andy, and I hop in the backseat. Edie has her face pressed to the window, her eyes open wide, oh so wide, as if to comprehend and absorb the whole city. We drop her off in the East Sixties. On the way to Andy's place, he turns to me and says, "Should Edie OD, we must film it. Stay in close touch with her."

I drop off Andy. It's 3 A.M. My thoughts remain on Edie. She is an angelic entity. Her tender vulnerability engulfs me. In time, demonic powers would gradually and subtly possess her. Her free will would be eaten away by the chemical agents now taking control of her.

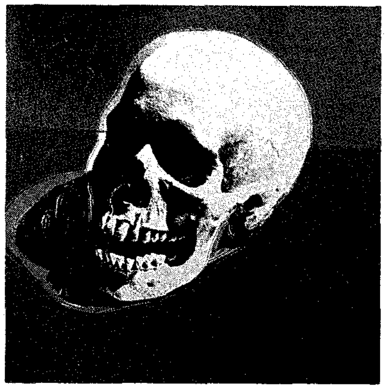
In time, I saw these forces of creation and destruction work. Years later, in California, I saw Edie Sedgwick shortly before she died. I saw a monster with a wide skull and a limited range of emotions and thoughts. It seemed as if the mind-expanding drugs had physically enlarged her head. Her skeleton looked enlarged as well. She was a prisoner of the earth, and only death delivered her.

Andy was not at her deathbed to film her. At that time, her death was not nearly as interesting to Andy as it would have been at the height of her career. The fascination of the moment was gone for Andy. A cruel statement, but true. ■

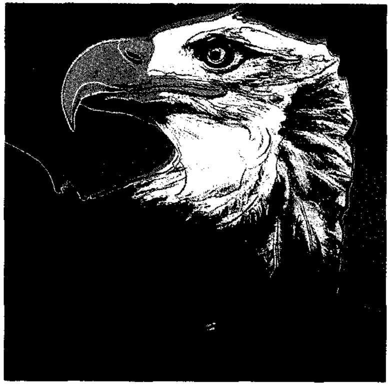
Photographs: top, Eric Pollitzer (courtesy of Leo Castelli Gallery); bottom, A.P./Wide World.



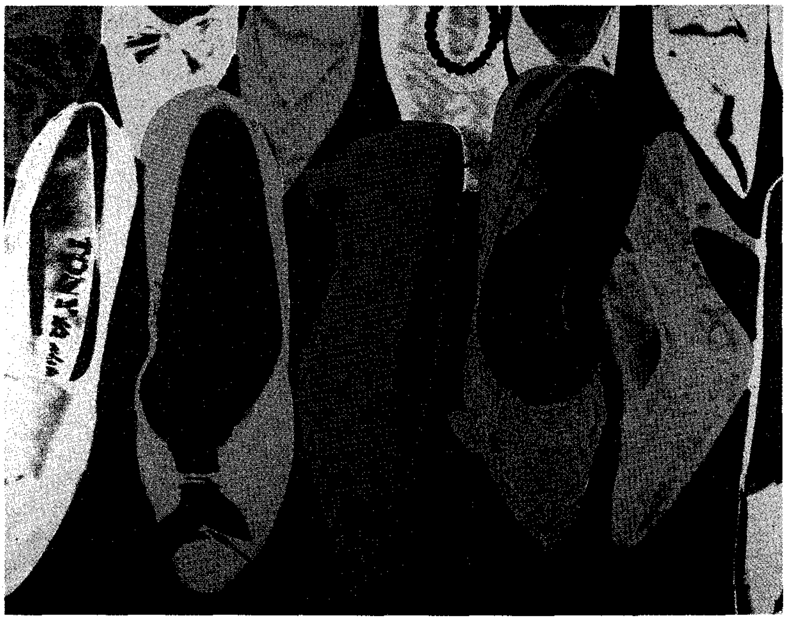
PORTRAIT OF MAO TSE TUNG, 1973



SKULL, 1976



BALD EAGLE, 1983



DIAMOND DUST SHOES, 1980

(continued from page 45) ment, as Warhol couldn't take much sun—remembers getting calls every few years at the start of the summer rental season. "Warhol's staff handled the rental themselves," she says. "They just wanted to know if they were charging enough."

FOR ALL HIS OBSESSION with finances, this was not the calculating, cynical Warhol of old. Just the reverse: Andy Warhol spent the eighties making sure he gave as good as he got. He didn't shower people with praise, but as he passed the half-century mark, there was a sweetening in the private Warhol that the public Warhol never bothered to acknowledge.

Paige Powell was the agent of this change. Knowing that Warhol hated holidays, she took him to serve the needy at the Church of the Heavenly Rest on Thanksgiving, Christmas, and Easter. "Andy dragged around garbage cans and poured coffee," she says. "And he did something that wasn't on the program—he found Saran Wrap so people could take food home."

Warhol stayed in touch with the new generation of Factory and *Interview* staffers, most of them bright, clean-cut, and not interested in exploiting him. He called them "the kids" and worried about them. "How's your love life?" he'd ask, but not so he could get the information that would give him power. At night, he'd cal the magazine. "Are the kids working late?" he'd ask. "If they are, don't let them go home alone."

As the inner circle expanded, Warhol became more uninhibited. He collaborated with Basquia to encourage the troubled young painter to work every day. He consoled Stephen Sprouse when Sprouse's business failed. He hectored Tama Janowitz into writing the screenplay of *Slaves of New York*. Through Powell, he met Heather Watts and Peter Martins, got excited about designing a curtain for the ballet, and—after some performances—sent flowers from "Backstage Johnny."

The cumulative effect of all this friendship—friendship that Warhol was able to acknowledge and return for the first time in his life—was a renewed exuberance for work. Buoyed by the success of his photography show, which featured the usual pictures of banal subjects but showed them cunningly stitched together, he was looking forward to another. He was buying classical sculpture and looking at equipment that would have allowed him to make sculpture with lasers. And, becaus he was spending so much time with Paige Powel he was full of schemes for *Interview*.

Warhol planned to undertake a newsstand blitz—a mad dash across Manhattan, stopping to promote *Interview* at every newsstand. He would have gone to more trade shows and, on the weekends, passed out more free copies on Madiso Avenue. As it was, he was bubbling over wit happiness about the magazine's first condom ac "A new category!" he chortled.

One thing never changed: At 58, Warhol wa the same star-struck kid he was at 19. "You called *him*, and he *answered?*" he'd say to Gae Love when she told him of her calls to movi

Photographs: top and bottom, courtesy of Leo Castelli Gallery; left, © Dia Art Foundation
right, D. James Dee, (courtesy of Ronald Feldman Fine Arts)

stars. A few weeks ago, he and Powell were sitting at Nell's with Bob Dylan, Sting, and Ian McKellen. Quietly, he turned to Powell. "Do you *believe* who we're sitting with?" he whispered.

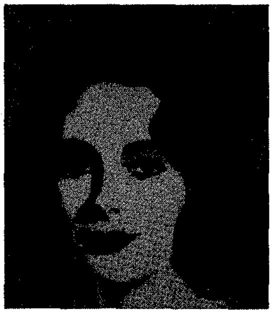
WHEN IT CAME TO making out a will, however, Warhol was definitely not star-struck; the document includes not a single surprising beneficiary. Instead, the will neatly turns over virtually everything to the newly created Andy Warhol Foundation for the Visual Arts. This includes $11 million in personal property, film archives, art reserves, and the recently profitable *Interview*. Another $4 million is in real estate—although this seems like a low estimate, considering that Warhol owned 20 acres in Montauk, 40 acres near Aspen, his townhouse, the former Con Ed station on East 32nd Street that houses *Interview*, and the SoHo building rented by Jean-Michel Basquiat.

The directors of the foundation will be Warhol's business manager and executor, Fred Hughes; Hughes's second-in-command, Vincent Fremont; and one of the artist's brothers, John Warhola. To the extent possible, the directors say, the foundation will continue Warhol's enterprises.

There are also no surprises expected in the value of Warhol's art. A catalogue raisonné that was being produced in Germany at the time of his death should be available in a month or two.

"It should give us a good idea of what's real and what may have been run off without Warhol's consent," says an art dealer who's followed Warhol's career for 30 years. "And there are Warhol shows in Germany and Austria in the next two months that should give us a better idea of the appreciation in Warhol prices. But already [since his death], we've seen the prices of his prime prints—the Monroes, the flowers, the Mick Jaggers—go up an immediate 50 percent."

That Warhol is a hot property again could be seen in other places last week. In literary hangouts, the talk was of Bob Colacello's biography of Warhol. Proposed last October, it was commissioned for $400,000 by G. P. Putnam's Sons a few days before Warhol's death. At *Interview*, burly security guards manned the door. Behind them, the walls were dotted with Warhols and the floor was littered with crates filled with Warhol's most recent art purchases. The effect was eerie—rather like the scene in *Citizen Kane* in which workers bundle up art treasures in the castle of a man who could buy everything but immortality.



WARHOL

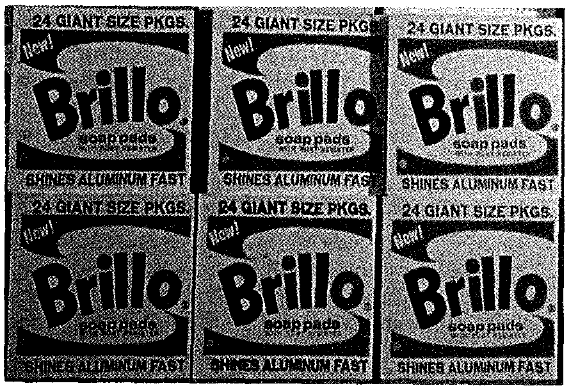
His friends were shocked by his death, but Warhol had a perfect sense of timing. He had just finished his version of the Last Supper.

A FEW WEEKS AGO, Pat Hackett and Andy Warhol had a conversation about John Ford movies. Hackett had just been to see one, and Warhol had a fondness for them, too. "But Andy, they have everything the sixties movies were trying to get away from—scripts, plots, endings," Hackett said. "Well, maybe that's the way it really works," Warhol replied.

Certainly, that was true for Andy Warhol's life and career. His friends are shocked by his death, but Warhol, who had a perfect sense of timing, had recently completed his version of the *Last Supper*. It had taken him more than a year, and it is now displayed in a Milan gallery, directly across the street from Leonardo's masterpiece.

The largest of the silk screens includes two images of Christ, one upside down. In his last interview, with art critic Paul Taylor for *Flash Art* magazine, Warhol explained that doubled image. "They're like the two popes," he said. "The European pope and the American pope." Taylor asked Warhol who the American pope was. "The American pope is the pope of Pop," Warhol said, with a self-referring smile.

If "Andy Warhol"—the Warhol of soup cans and the Factory—had said that, it would have been posturing and self-promotion. Twenty years later, with Warhol a changed person, the remark was neither of those things. In 1987, the year that Warhol could not wish death away, it was the bottom line. ■



LIZ #6, **1963; DETAIL, *BRILLO BOXES*, 1964; WITH THE QUEEN.**

Photographs: top and bottom left, courtesy of Leo Castelli Gallery; right, Derek Hudson/Outline.

DRESSED TO KILL

MICHAEL OLAJIDE IS BOXING'S NEWEST STUD

BY
PETER BLAUNER

IT LOOKED LIKE A MISMATCH. IN ONE corner, there was "Dangerous" Don Lee, a top-ranked middleweight from Texas with a thick, brutish build, a 25-1-2 record (24 knockouts), and a reputation for turning deadly when wounded. His opponent on the cold February day in Atlantic City did not seem very intimidating—Michael "The Silk" Olajide Jr. looked more like a dandy than a boxer. He was tall and thin—six foot one, 160½ pounds—with long, curly hair and soft, almost delicate features that writers compared with Michael Jackson's. There was talk before the fight that Olajide was "just a pretty face" who couldn't punch. As he winked at the NBC cameras and stepped to the center of the ring, red-black-and-white tassels swung from his ankles.

"He looks like a curtain at an Italian funeral parlor," said Dr. Ferdie Pacheco, covering the fight with Marv Albert.

Coming out of his corner for the first round, Olajide seemed a bit tentative. His long legs were spread far apart and his balance looked poor. Lee moved in quickly. By the second round, he had Olajide up against the ropes. He threw a straight left that snapped Olajide's head back and then a left cross that buckled his legs.

"I felt my legs quiver, but my mind didn't get fogged," Olajide, 22, said later. "It hurt, but I knew I had to stay with him. So I focused on his chin."

Before any damage could be done, Olajide fought back, throwing a strong left hand that sent Lee staggering toward the center of the ring and then chasing after him with a series of right and left hooks. It was a brief exchange, but the momentum of the fight had shifted. Olajide's expression changed; his eyes took on a fierce, hooded look and his stance turned more aggressive. As the rounds went by, his punches got harder, his movements became graceful, and the announcers stopped talking about his good looks. In the fifth round, he knocked Lee down with a rapid-fire combination of rights and lefts. Lee got up by the count of eight, but he was shaken.

"Don't put too much Vaseline on my pretty face," Olajide told his father and trainer, Michael Olajide Sr., between rounds.

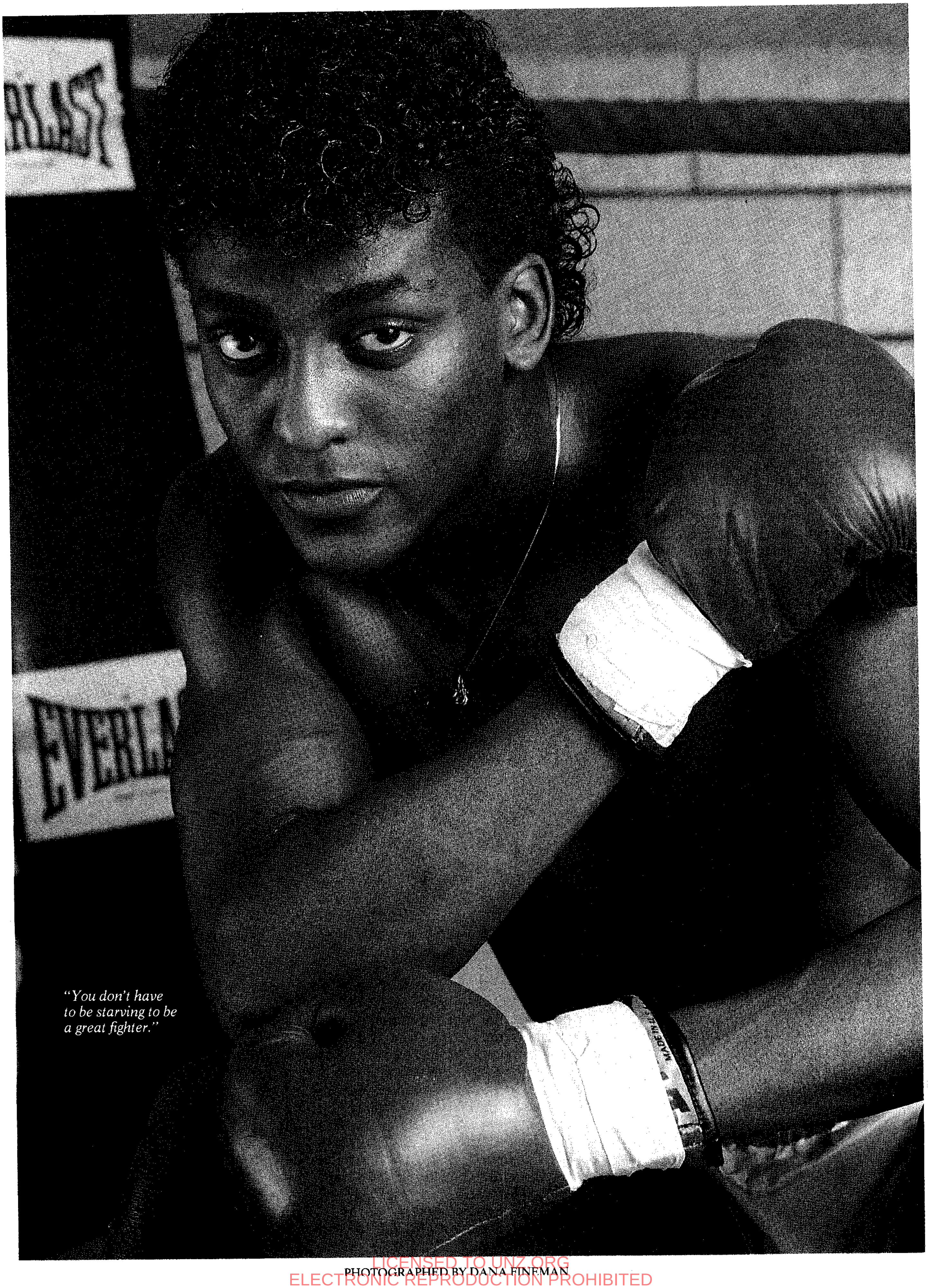
By the ninth round, Olajide was winning the fight easily, and he knocked Lee out with a series of jabs and right hooks. When his opponent went down, he didn't stand around to gloat or deliver more punishment. He simply turned away, went back to his corner with a broad smile, and leapt into his father's arms.

"Someone finally woke up out of their dream. I can punch," he said during the post-fight interviews. Was he hurt by Lee's punches? "He shook my equilibrium," he said. "But I was able to recover and retaliate. . . . I had the resiliency."

" 'Shook my equilibrium,' " Marv Albert repeated. "Just your typical boxer's vocabulary."

MICHAEL OLAJIDE JR. (PRONOUNCED "ah-la-jeh-DAY") is not a typical boxer. He speaks with a cultivated accent picked up during his private-school days in Canada, and he sounds comfortable, even witty, when he uses words like "platonic" and "equanimity." His smooth, handsome looks have earned him modeling work and an appearance in a fashion magazine, *Ebony Men.* That sophisticated image, combined with the ability he showed in the Don Lee fight (his record is now 22-0), has led insiders to start talking about Olajide as "the next big thing" in boxing. They say he has the charisma and the talent to transcend the sport and appeal to nonfans the way Muhammad Ali and Sugar Ray Leonard did.

"It could be that I'm someone people can identify with more easily than other fighters," says Olajide, who grew up in a middle-class suburb of Vancouver. "I see it as boxing getting a face-lift. It's not just desperate people in the ring any-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"You don't have to be starving to be a great fighter."

Sygma

PHOTOGRAPHED BY DANA FINEMAN

A MODEL FIGHTER: *"I don't want to lose my faculties, but when I'm in there fighting, I'm not worrying about my face. We want to make it to the title fight. And I'll mix it up with anybody to get there."*

more. You don't have to be starving to be a great fighter."

The experts agree. "He has the mind of a champion, the way that Ali had it," says Gil Clancy, a CBS boxing commentator and veteran trainer. "He has all the tools and gifts of a great fighter." Conventional wisdom says that after Marvin Hagler and Leonard have their middleweight-title fight on April 6, for which they will each make more than $11 million, at least one will retire, leaving Olajide with a clean shot at the title. He is already ranked No. 2 by the International Boxing Federation (IBF), and he will soon be making more than $100,000 per bout. "He could be champion within the year," says Bob Goodman, director and matchmaker for boxing at Madison Square Garden and the Felt Forum, where Olajide has helped revive interest in fights after years of poor attendance.

But there are two serious questions about Olajide: Is he too good to be true, and will he stick with it? Skeptics wonder why he'd risk his mind and looks to be a fighter, especially when careers as an actor and model are possible. Part of the answer can be found with his father. A former Nigerian featherweight, Michael Olajide Sr., 45, is a proud, tenacious, and often obstinate man who has carefully trained and groomed his son for the worldwide success he never had. He even moved from Canada to New York last year so Michael junior would have a chance for stardom. "I put all my needs aside for him," he says. "His career is the most important thing." But Michael senior's toughness is not the issue; it's what his son will do in the ring.

"Modeling and everything else are secondary," Michael junior insists. "I'm a boxer because I want to be a boxer. I mean, I don't want to lose my faculties, but when I'm in there fighting, I'm not worrying about my face. We want to make it to the title fight. And I'll mix it up with anybody to get there."

IT'S ONE O'CLOCK, AND A BRIGHT winter sun is flooding Charivari. Upstairs, the two Olajides are conferring with a camera crew about a segment they're filming for *W5*, the Canadian version of *60 Minutes*. "When we were fighting up in Vancouver, we couldn't even get a newspaper interview," says Michael junior. "Now that we're here, and doing well, they call us all the time."

"They didn't know a good thing when they had it," his father says.

Michael junior wears a black leather jacket with fringe, black jeans, and black patent-leather boots with spurs. His father wears a plain gray Windbreaker. Junior is lanky and has a boyish smile. He speaks softly and banters easily with strangers. Though his father looks much younger than 45, he is a stocky man with a barrel chest and a fighter's face. He still has a West African accent, and he often struggles when choosing words. The only time the two men really seem alike is in the ring: When Michael junior fights, the father's thick, determined brow and low, drawn mouth appear on his son's face.

TODAY, THOUGH, SOME CHARIVARI staffers are under the impression that Michael junior is a pop star. "It must be the spurs," he says.

He smiles and nods his head as the segment's producer explains that he wants the boxer to enact a shopping scene with one of the store's salesmen. From his modeling sessions, Michael is used to such demands.

"How about this?" the salesman says, showing Michael a pea-green Romeo Gigli shirt that costs $195.

"Green doesn't go for me," Michael says, without hesitating. "It'd make me look like a lizard."

Behind the cameras, the members of the film crew are grinning. "This guy's good," one of them murmurs. "He can actually ad-lib."

In the meantime, the boxer's father is growing restless. He is pleased by all the media attention his son has gotten since they moved here a year ago, but he seems unsure about how to handle it. "I just want what's best for Michael," he says.

"The father seems like a good guy," says a crew member who's spent a few days with the two Olajides. "If he has one fault, it's that he's a little possessive about his son."

Michael senior tries suggesting camera angles and setups to the crew, and when that doesn't work, he busies himself by going over to the shelves to look at clothes. But the merchandise appalls him. "This is $315!" he says, staring incredulously at a striped Gianni Versace shirt. "Jesus Christ! I thought it said $31.50. I'd never buy clothes here. But my son likes this weird stuff." He shakes his head. "How can a shirt cost $315?" he asks Michael between takes.

"The dust here costs $1.50," his son says. "But they have some things I like."

"Well," his father says, "I don't know."

Despite the differences in their styles, father and son spend most of their time together. They share a three-bedroom apartment at 110th Street and Fifth Avenue that costs about $800 a month. When they train for a fight, they get up at 5:30 in the morning to run five miles through Central Park. In the afternoon, they spend about three hours working in a gym, building up Michael junior's endurance, quickness, and punching power. In the evening, Michael senior usually cooks dinner and the two watch videos. "Our life is happy now," the older Olajide says.

An incident from last summer tells a lot about their relationship. Michael junior was loosening up between fights at Gleason's Gym when he and his father were approached by an eager young light-heavyweight who asked if he might have the chance to spar. Junior had just sprained his left shoulder, but the other boxer promised he would go easy. What the Olajides didn't realize was that the other fighter had wrapped his fists in layers of tape that had hardened like plaster of Paris. When they got in the ring, the other fighter went full force, pounding Junior's face and body. Seeing his injured son was unable to keep up his guard, Michael senior climbed through the ropes and confronted the other boxer.

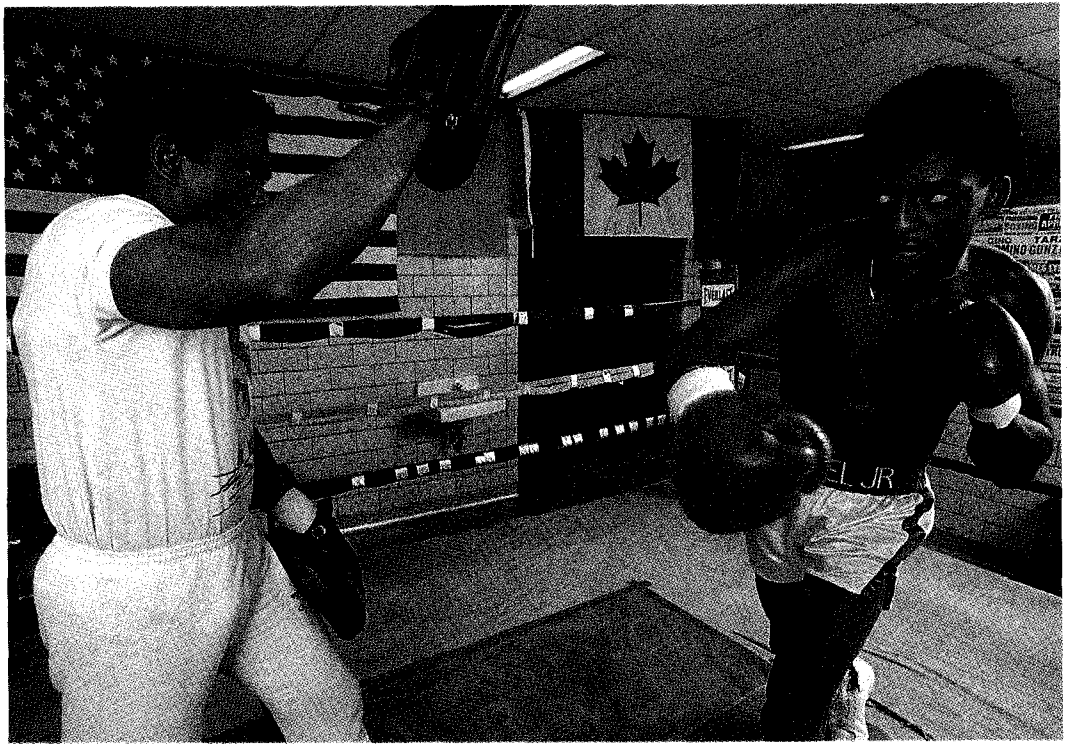
"I hit him with a right and he went down," he says. "I split his lip. They had to take him to the hospital. He was okay, but it's not the first time something like that has happened. A lot of guys get in there to hurt Junior and make a name for themselves. It's my job as his manager and his father to protect him."

There's nothing apologetic about the way Michael senior tells the story. "I'm still fighting because my son is in the ring now," he says. "I want him to have a better career. I don't want him to have to struggle alone like I did."

MICHAEL SENIOR'S STRUGGLES began early. When he was ten and living in Lagos, Nigeria, his father, a contractor, died in an accident at work. A few months later, he watched his mother die during childbirth. "I was devastated," he says. "I was sick for months afterward. I was alone, and I didn't know what I was going to do." Eventually, he got himself a job at a brickyard and put himself through school. And then he found boxing. "I was pretty strong," he says. "And I could punch. But mainly I was a good defensive boxer, like Junior is now. I never got tired. I had a lot of confidence. Nobody ever got the best of me."

He got off to a fast start. As a sixteen-year-old, in 1957, he won the West African featherweight title. He soon followed the route of Nigerian champions like Hogan Bassey and Dick Tiger, and moved to England, settling in Liverpool. But boxing in Great Britain sometimes involved politics and racism.

"I never felt like I was accepted there," he says. "They'd say it was because I wasn't born there, but... I just couldn't get anyone to fight me. I ended up having to fight welterweights and middleweights just to get in the ring. I got very disillusioned." A serious eye injury added to his frustration, and he quit boxing in the early sixties with a record of 67-7-2. "That was it for me," he says. "It was more important for me to take care of my family and learn a trade, so we could live a nice life. Because I hadn't had those things when I was young, it was my greatest goal to be a father and a provider. I just forgot about boxing."



THE SON ALSO RISES: *Michael senior (left) was once the West African featherweight champion.*

In 1970, Olajide moved with his family, including Michael junior, then six, to Vancouver to look for work. For a time, he ran a successful carpentry business. "At first, Canada seemed better," he says. "But then I realized there was a lot of resentment toward immigrants there, because they thought jobs were being taken away." Even worse, his marriage broke up. "Everything I'd wanted and tried to do was just shattered and thrown away," he says. "Too much sadness, too much sorrow." In the bitter divorce, he got custody of his two older children but lost Michael junior and his youngest daughter. As a result, father and son saw little of each other for ten years.

"I missed him a lot," says Michael junior, who ended up living in a suburb of Vancouver with his mother, his sister, and a female cousin. He went to a formal private school then a public high school: He claims he had a relatively stable childhood. "My mother kept up the discipline in the house," he says. "But after a while, I decided I wanted to have a strong male influence. It got a little weird for me being the only guy living with three women."

Michael junior began to re-establish ties with his father, who'd drifted back into the boxing world and opened his own gym in town. "I just started showing up at the gym after school," says Michael junior. "And I loved it there. I decided I wanted to become a boxer. I don't know why. It's not like I was trying to use boxing as a vehicle for communicating with my father. It just worked out that way."

Michael happily moved in with his father, but there were consequences. His mother was upset and didn't speak to him for months. And his father told him there would be sacrifices. "He said I'd have to dedicate myself 100 percent to boxing, and I said yes, without understanding what that really meant," Michael junior says. It turned out that training didn't leave much time for parties and girlfriends. Instead, Michael junior worked hard, and turned professional in December 1981 before graduating from high school. He knocked out his first opponent in the first round. "He wasn't that good," Michael junior admits.

But his father was filled with confidence. "I knew that with my knowledge and his skill, Junior could become the greatest pugilist to have laced on a pair of gloves," he says. "And I don't say that just because he's my son." While that claim was hard to live up to, over the next four years, Michael junior slaughtered the competition from Kelowna to Burnaby. He won all fifteen of his fights, twelve of them by knockout. The only problem was that hardly anybody seemed to notice, even after he won the Canadian middleweight title in 1985. He found himself fighting in front of sparse crowds in huge hockey rinks. "We got no support from the media or the athletic commission in Vancouver," he says. "It was the politics that was keeping us down," his father adds. "Friends tried to help us, but I spent $100,000 of my own money promoting the fights, and we couldn't get anywhere."

Michael senior admits that his own aggressive attitude and bluster did not endear him to boxing officials in Canada, but he was fed up anyway. With the help of New York manager Stanley Hoffman, the two Olajides moved to the city early last year. "We came here so we could get the media attention we deserved," says Michael senior. "New York is where we belonged all along."

THE TWO OLAJIDES ARE WALKING through East Harlem on a freezing Monday afternoon. As they pass the burned-out tenements, rubble-strewn lots, and small cardboard shelters thrown together by the homeless, they shake their heads.

"We've never lived in a place like this," Michael senior says.

"Vancouver is a largely middle-class area," Michael junior explains. "There is poverty there, but not like this. Poor people aren't assigned to live in specific areas."

"Hey," Michael senior says to his

FATHER KNOWS BEST: *“He knows what I tell him is real,” says Michael senior, “because I’ve been there before. You only have one chance to show your children the right way to do things.”*

son, “why aren’t you wearing a hat?”

“I don’t want to sacrifice looks for comfort,” Michael junior says jokingly. “It’s part of the image.”

“Image, hah!” his father tells him. “If you get sick, you won’t need an image.”

But Michael junior’s image has served him well since coming to the city. Impressed by his charm and boxing skills, promoters put him into a series of fights that gave him increasing exposure. After beating Curtis Parker and James “Hard Rock” Green, two experienced if aging fighters, he got the chance to fight at the Felt Forum. “I saw he had the star quality we wanted,” says Bob Goodman, who put together a fight with Randy Smith of Chicago. Olajide won a ten-round decision easily, though Smith hung back so much that the Canadian fighter did not have a chance to show his talent.

“You got knockouts?” Smith taunted Olajide at a post-fight press conference. “You must’ve fought bums.”

“You’re right,” Olajide replied. “I fought one tonight.”

Olajide went on to win two more fights last year, and then he knocked out Richard Burton of the Bronx in the fourth round of a fight in January. By then, his reputation had spread, and NBC Sports decided to give him his first shot on national TV, against Don Lee. “We had less than three weeks to train for it,” says Olajide. “But we didn’t want to miss the opportunity.”

Much of the prefight publicity had concerned Olajide’s brief modeling career, and after his victory, he was careful to play down the pretty-boy image. “Actually, *Ebony Men* is the only magazine I’ve been in,” he says. “Boxing is first and foremost. We want to get to a position where we’re lucrative to Hagler or whoever we have to fight to be champion.”

At this point, the odds are that Hagler will still be champion after his fight with Leonard, and Michael junior has given the great middleweight some thought. “I’ve met him once and found him to be friendly and outgoing,” Olajide says, “though I suppose if one were to fight him, he might be otherwise.” Still, he claims, “we can beat him. I have the quickness and the defensive skills. I’ll do anything to win a fight. We’re not playing around. Nothing’s going to stop us.”

“UH! UH-UH-UH-HUH! HUH-uh-uh!”

Michael Olajide Jr. is making grunting noises as he begins to spar casually with his father at the Thomas Jefferson gym on First Avenue near 112th Street. He wears a Batman T-shirt and red Everlast gloves. He fires rights and lefts at the older man, who catches and deflects the blows with two black pads. At first, the practice is a light one, mainly for the benefit of the Canadian cameras, with father and son exchanging laughs and comments.

But soon, the Olajides become more intense. Michael junior lowers his brow and starts throwing harder and harder punches. His father turns them away adeptly, though the force of the blows painfully drives his wrists and shoulders back into their sockets. Once every few seconds, he swats his son’s head with a pad, just to keep him aware. At one point, though, a jab sails past the pads and appears to glance off the father’s chin.

The workout finishes without a break a few minutes later, and Michael senior denies that the blow touched him.

“Nobody hits me on the chin,” he says evenly. “Not even him.”

There have been father-son relationships throughout boxing history, and almost none of them have ended well.

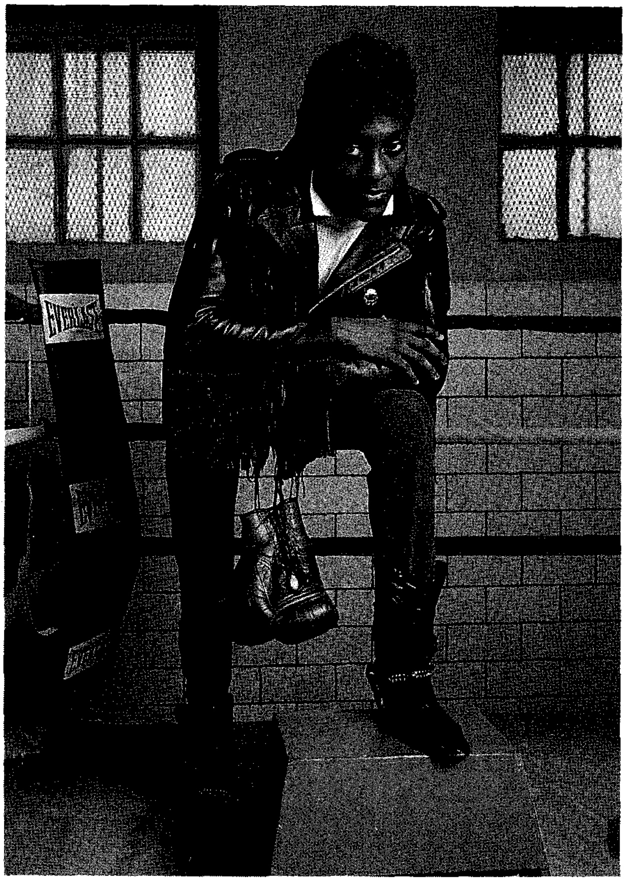
“The father is either too fearful that his kid will get hurt, or too brave, as if ‘my kid can beat anybody,’ ” says Mort Sharnik, CBS Sports boxing adviser. “A dispassionate, critical analysis of a son’s abilities is impossible for a parent to achieve.”

In recent years, Olympic gold medalist Howard Davis suffered through poor management decisions by his father and failed to win the lightweight title as expected. Wilfred Benitez, winner of three world titles, fought publicly and bitterly with his manager-father, who eventually sold his contract for $75,000. Current IBF light-heavyweight champion Bobby Czyz was tormented by his father, who trained him and then committed suicide after a key loss.

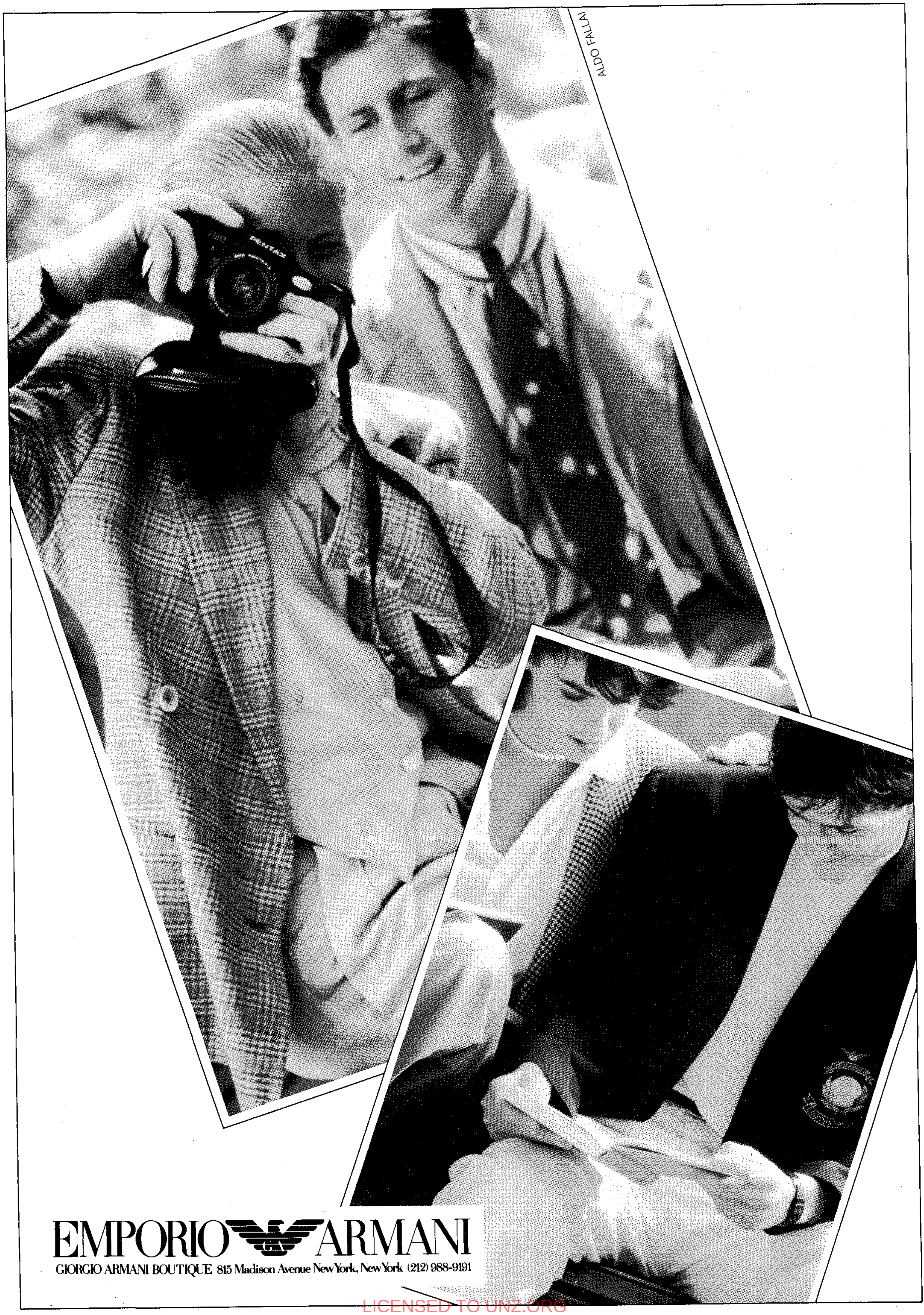
Finally, Sean O’Grady, the lightweight champion, lost his title in the midst of disputes with his manager-father, Pat O’Grady; he is now estranged from his father. “I wouldn’t suggest it to anybody,” says O’Grady, 28, now an insurance salesman in Oklahoma. “My father and I never had any relationship outside boxing. And there was always a little jealousy when I won. There came a time when we weren’t on the same team anymore.”

The Olajides know all those horror stories, but they claim they are not afraid.

“It won’t happen to us,” Michael senior says. “He knows what I tell him is real, because I’ve been there before and I have learned from the mistakes of the past and those who came before me. You only have one chance to show your children the right way to do things, and I’m doing that now. That’s why there’s a saying: Father knows best.” ▬



SMOOTH AS SILK: *Olajide’s image has propelled his career.*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ALL ABOUT HEADACHES

HOW TO PREVENT THEM—OR AT LEAST EASE THE PAIN

BY JUDITH GREIF

SHE WAS SITTING WITH HER fiancé in a cocktail lounge, nibbling on mozzarella sticks. Suddenly, a series of sparkling geometric patterns superimposed themselves on the view from her left eye. Then she was overcome by a wave of nausea so intense that she barely made it to the bathroom before she threw up. Finally, the pain came: a throbbing headache—unlike any she'd ever had—punctuated by sharp, knifing jabs over her eye. It must be a brain tumor, she thought. She asked her fiancé to get her to the nearest emergency room . . . fast.

Every year, researchers estimate, 40 million Americans are afflicted with headaches so severe that they seek medical treatment. But even when they are under a doctor's care, many patients suffer years of needless agony. "People come to me and say, 'I have a headache,' and then expect me to cure it, no questions asked," a doctor complains. But questions must be asked, and intelligent answers supplied, or the sufferer will get no relief. A headache is a *symptom,* not a disease; to identify the underlying cause, a doctor must be given the right clues.

The brain itself is insensitive to pain. Protected by coverings called meninges, it floats in cerebrospinal fluid within the skull. A conscious, alert patient would not feel a thing if a surgeon cut into his brain tissue. But stimulate or damage the meninges, the bone of the skull, or the nerve sheaths, muscle, skin, or blood vessels of the scalp, and that patient will experience a headache. The eyes, ears, sinuses, jaws, and teeth are also highly susceptible to pain that can be interpreted as a headache.

Most experts agree that headaches fall into three major categories: *muscle contraction, pathological,* and *vascular.*

Muscle-contraction HEADaches, a common type, usually come on gradually, beginning with a dull, low-grade pain that builds to a persistent ache. Patients often say that the pain is centered at the back of the skull and goes down into the neck or into both temples—or that they feel as if a band were being tightened around their scalp.

The cause. The traditional explanation—now disputed by some experts—is that emotional stress, anxiety, or depression makes the muscles surrounding the head and neck go into spasm, causing the pain. Resting and taking an over-the-counter medication like aspirin are often enough to assuage the pain.

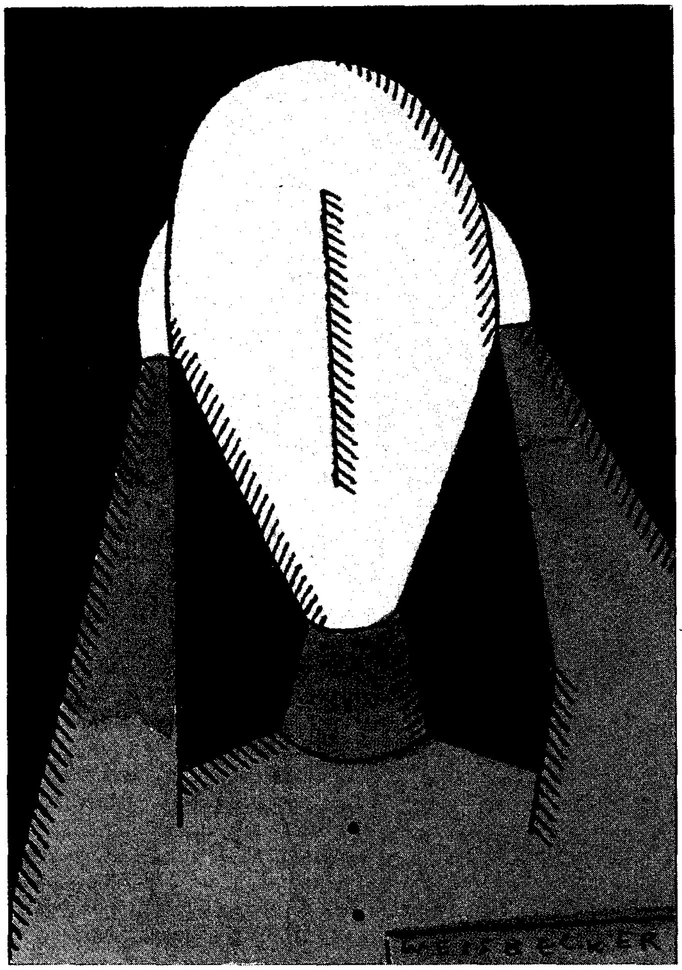
A muscle-contraction headache can last for days. But if the pain persists and is accompanied by nausea, vomiting, sensitivity to light, or dizziness, it is possible that the muscle contractions causing the pain are being triggered by an underlying organic problem. Arthritis of the jaw or the vertebrae in the neck (or, rarely, a tumor), for example, can cause tension in the head or neck muscles.

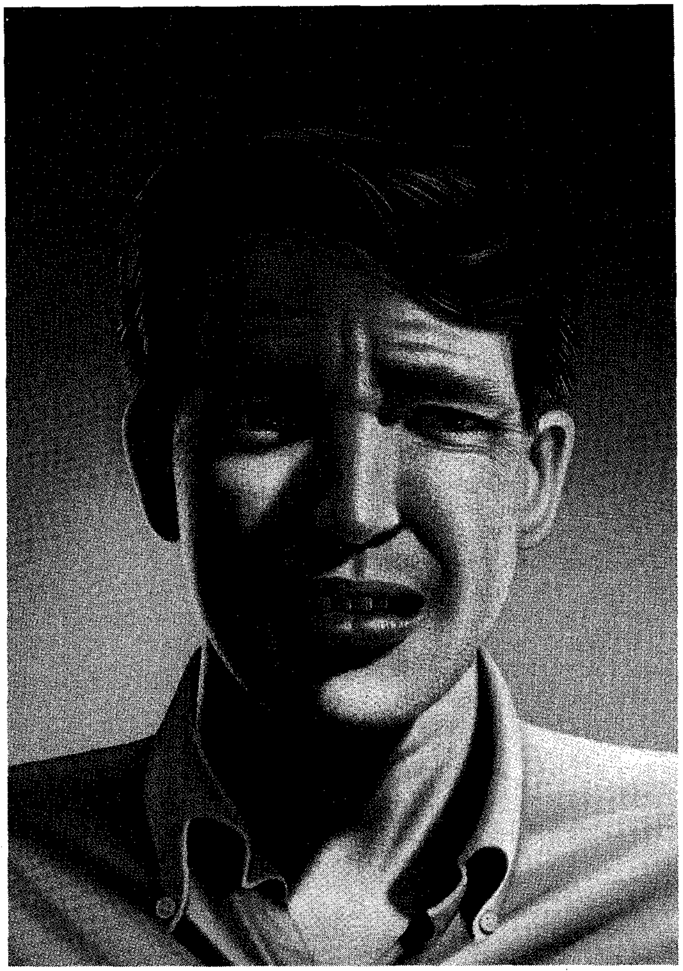
Treatment. At the Montefiore Medical Center Headache Unit (set up in 1945, it is the oldest center of its kind in the world), director Seymour Solomon and his staff prefer to treat muscle-contraction headaches without administering drugs. They teach relaxation techniques and the use of biofeedback, and offer psychotherapy and muscle-relaxing techniques, including trigger-point injections; these help, Dr. Solomon says, "because certain muscles knot up and cause pain, and injecting them with an analgesic solution breaks up the site of the pain initiation."

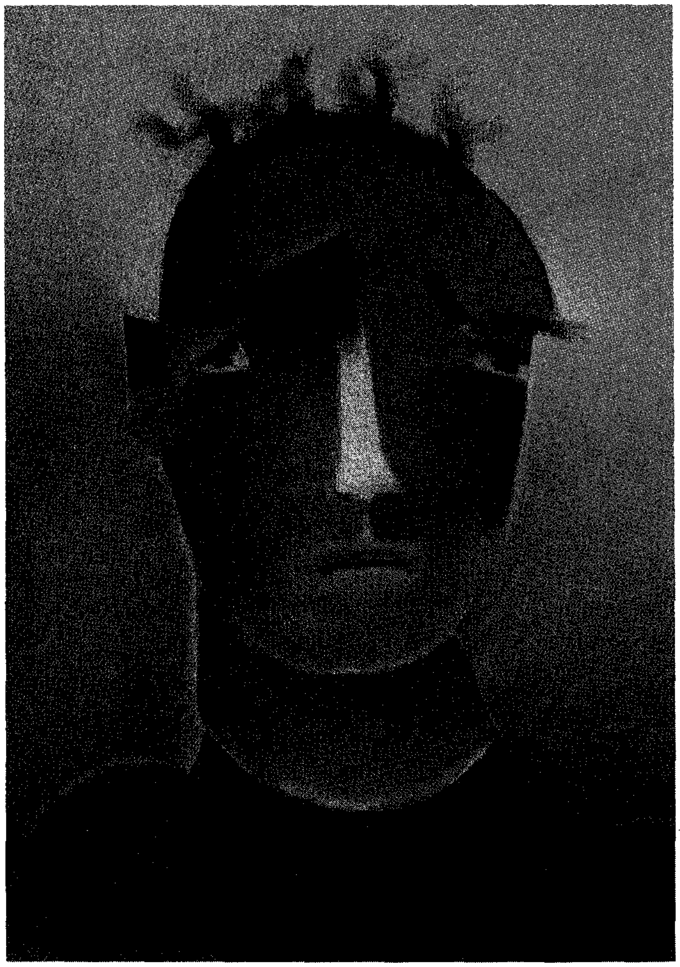
The center attracts 3,000 patients a year. Its success rate, the director estimates, is "about 80 to 85 percent." *Success,* however—as every expert interviewed for this article emphasized—does not mean *cure.* Dr. Solomon points out, "When your inflamed appendix has been removed, you'll never have another attack of appendicitis again. But it is beyond practical reason to expect that you'll never have another headache after you leave here. We aim to decrease the frequency and severity of the headaches, so that an acute headache can be aborted if it occurs. About half of our patients will remain free of headaches for a considerably long time." (That is, for at least six months after leaving the clinic, and without using medication.)

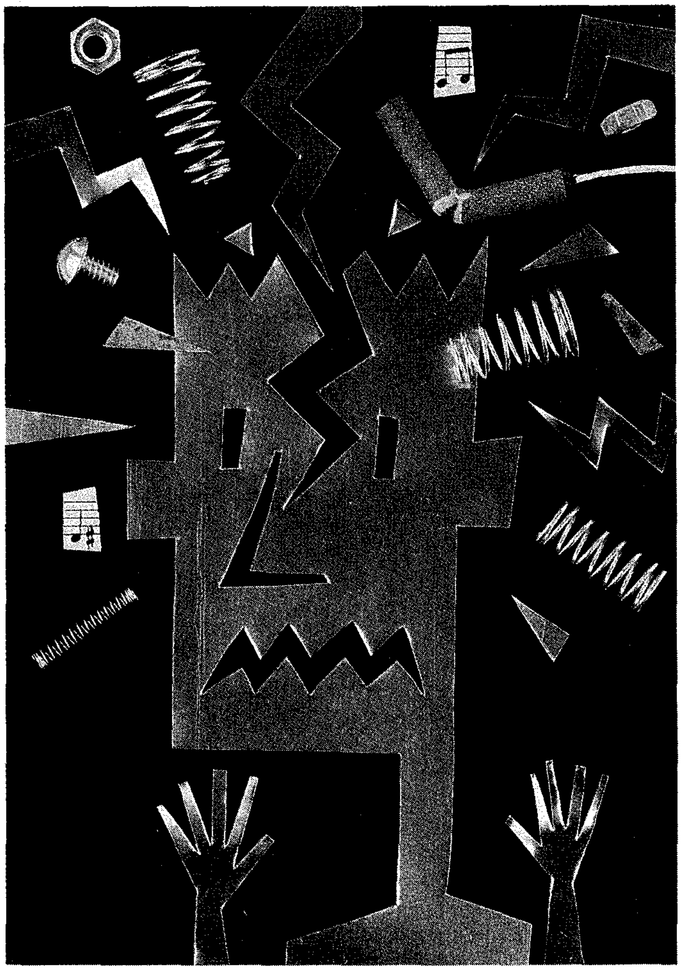
On an experimental basis, Dr. Solomon's clinic is using a TENS unit—a transcutaneous

Illustrations: top left, Philippe Weisbecker; top right, Daniel Kirk;







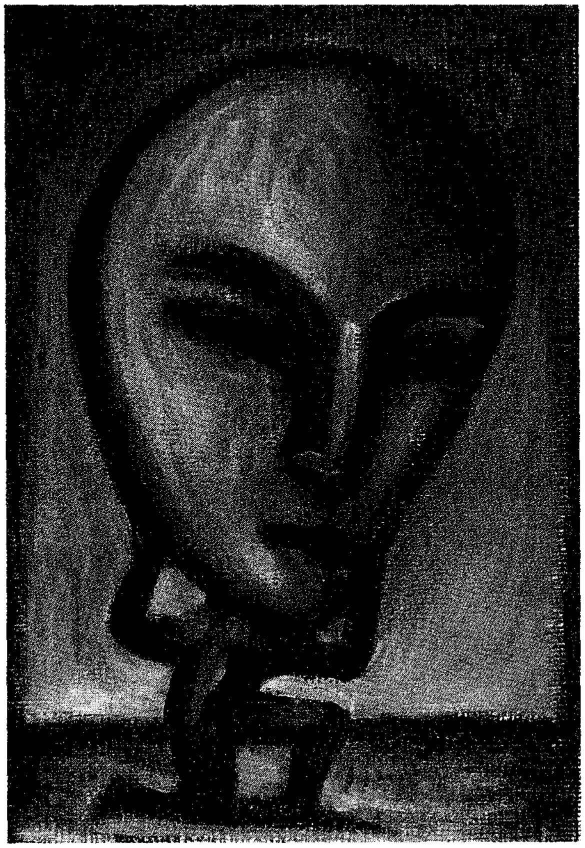


electrical nerve-stimulation device. The unit "produces tiny little electrical shocks" that send sensations to the brain, Dr. Solomon says, interfering with the body's pain-relaying mechanism. (Experts suspect that it stimulates the production of the body's own natural painkillers, endorphins.) The unit's staff does prescribe pain relievers, but Dr. Solomon considers the regular use of such medications potentially dangerous, since they can be habit-forming.

EVEN OVER-THE-COUNTER medications can be abused, warns Dr. Alan Rapoport, co-director of the New England Center for Headache in Greenwich, Connecticut. "Patients who have scalp-muscle-contraction headaches every single day may start to abuse medicines, since their pain is so persistent," he says. "The great majority of people who get into trouble do so with over-the-counter medicines." These include not only aspirin and acetaminophen (Tylenol, for instance) but ibuprofen (Advil, Nuprin, and others) and Dristan, Actifed, Midol, and other products. The patient's taking more and more medicine and not feeling any relief "does something to the brain's ability to deal with pain, probably causing biochemical imbalances," Dr. Rapoport believes.

Nurses on the staff educate patients to overcome this dependency on over-the-counter drugs. "These patients consistently take at least 4 to 6 pills a day—sometimes up to 56 aspirin a week," says Frances Arrowsmith, a nurse practitioner who is the center's coordinator. "We establish a rapport with the patients, address their questions and concerns, and encourage them to call us when they are experiencing problems."

Dr. Rapoport has been using a combination of drugs to help these sufferers (who have what he calls "analgesic-rebound headaches") as well as those who suffer from "mixed headaches" (a combination of vascular and muscle contraction) or the ordinary muscle-contraction type. Some—or all—of the following drugs may be used: Periactin (cyproheptadine, a drug that, according to Dr. Rapoport, plays a role in stabilizing blood vessels); vitamin B_6 (also a blood-vessel stabilizer); and antidepressants. The latter raise the levels of brain chemicals, mainly serotonin; that seems to lessen patients' depression and pain. Midrin, a mild blood-vessel constrictor, may be added in cases of mixed headache.



THE GOOD NEWS: *Brain tumors—the looming fear of every headache sufferer—are extremely rare.*

Why is it better to take these medicines than to take analgesics? "You're not taking them for a headache," Arrowsmith points out. "You're taking them to stabilize the vascular system, and usually you're taking them for only a month, while you're being weaned off the over-the-counters." (For headaches other than the analgesic-rebound type, the center's therapy lasts longer than a month.)

Dr. Rapoport declares that the New England Center for Headache, which has treated some 5,000 patients in its eight-year history, "makes 85 percent of our patients 85 percent better." That means the center "markedly reduces patients' frequency and severity of headache and gives them adequate control of their remaining headaches by some technique or medication."

One of the center's studies—of 90 analgesic-rebound-headache patients—found that 82 percent were having two thirds fewer "headache days" by the end of four months, and most got relief sooner, perhaps after two months. Now, a year later, formal follow-up studies have not yet been done, but Dr. Rapoport estimates that "a significant percentage are doing very well," either on or off medicines.

DR. SOLOMON ESTIMATES that only 10 percent of those who seek medical help suffer from headaches that are **pathological**—that is, headaches with an organic cause. And the looming fear of every headache patient—a brain tumor—is extremely rare indeed; "only about one percent of all headache patients have brain tumors," Dr. Solomon maintains.

A headache caused by a brain tumor often feels very much like a muscle-contraction headache. But if the pain is persistent, localized to one spot, and seems to build in frequency and severity over time, do not ignore it.

Headaches caused by tumors may wake a patient from sleep, and the pain may increase when the sufferer coughs, strains, or suddenly moves his head. There may be vomiting, personality changes, or noticeable changes in mental functioning—from difficulty in concentrating to excessive sleepiness to seizures and fainting spells. These symptoms—indeed, any recent headache in an older person who has rarely had headaches—should be called to a doctor's attention.

Other causes. Other ominous causes of pathological headache are hemorrhages, aneurysms, meningitis, and temporal arteritis. Unlike tumors, these provoke the sudden onset of a severe headache, and all represent medical emergencies; untreated, the sufferer may lapse into a coma and die.

A hemorrhage (bleeding in one of the structures of the head) may be caused by several things, among them injury or hereditary or disease-related weakening of a blood vessel in the brain. Blood-vessel weakening may cause an aneurysm (the ballooning of the muscle lining of an arterial wall) to form and eventually burst, releasing blood within the head. This produces unbearable pain, usually with neck stiffness, vomiting, and, frequently, loss of consciousness. Caught in time, an aneurysm can be treated with medication and surgery.

Meningitis (inflammation of the covering of the brain) and temporal arteritis (inflammation of the blood vessels of the scalp) also cause headache, but have other symptoms too: fever, joint pain, and, in the case of meningitis, a sore throat.

Temporal arteritis is a particularly dangerous cause of headache. It usually strikes people who are over 50, producing an intense throbbing or burning sensation over the temple. Untreated, it can rapidly progress to blindness or a stroke.

Illustration by Anthony Russo.

THE PAIN DEMON

MANY YEARS AGO, WANDERING THROUGH A MUSEUM IN CUZCO, Peru, I was drawn to a chilling display: rows of Inca skulls, each with a hole about the diameter of a golf ball punched in one side. My father, a doctor, explained: This wasn't some ancient method of torture, it was *medical treatment.* When a person—often a warrior—experienced certain kinds of head trauma, one thing the Incas could do to relieve the pressure on his brain was to drill a hole in his skull.

It struck me, then, that letting someone put a hole in your skull isn't unthinkable at all—not if you get migraines. I'd had enough migraines to know that they can make you do crazy things: tighten wire hangers around your head, or (my own favorite) bang your head hard against a wall. (The external pressure brings a moment of relief.)

A migraine evokes images of medieval torture in its pure and primitive physical brutality. It feels as if a demon spirit has entered your head, as if an evil homunculus, finding itself trapped in a small, confined space, is rattling around madly for air, hurling itself against one small part of your brain or stabbing it with knives. These are the times when the idea of a spike through your head seems pretty reasonable—appealing, even—as commonsensical and imperative as taking the lid off a boiling pot. You *must* get the thing out.

Before I discovered the medicine that could relieve my headaches, a migraine meant days of pain, nausea, confusion. When my mother came into my room with a change of sheets, the detergent smell made my stomach turn. So did food, motion, light, conversation, the effort to sleep. A migraine was lost time, a black hole in my life. Had it promised a way out of this hell, I might have been glad to undergo the Inca treatment.

—Ava Plakins

It is important to know that in the ordinary workup for a headache, a spinal tap (lumbar puncture) is rarely needed. Indeed, sometimes—when, for example, the presence of a brain tumor is suspected—such a procedure may actually be inadvisable. Spinal taps *are* necessary, however, in cases of suspected hemorrhage or meningitis. Since you must give written consent before a spinal tap is performed, find out the reason for the procedure. If you are not in an emergency situation, you will have the opportunity to insist that an experienced anesthesiologist or neurologist do the spinal tap.

There are many other less serious, but not necessarily less painful, organic causes of headache. Indeed, the pain may not be coming from the brain at all.

Dr. Arthur A. Gage, who practices in Oceanside, Long Island, is a board-certified orthodontist who has devoted much of his practice for the past 30 years to the treatment of cranio-mandibular disorders: problems related to the facial and jaw muscles, ligaments, joints, and teeth. Spasm, infection, or inflammation of any of these may cause headache.

Cranio-mandibular disorders are generally accompanied by "abnormal sounds or sensations from the jaw joint," Dr. Gage points out. If you find chewing painful, if you grind or clench your teeth, if your jaw opens abnormally and you suffer from headaches, earaches, or facial pain, see a knowledgeable dentist.

If, for instance, a patient has arthritis in his jaw joint, Dr. Gage may prescribe anti-inflammatory medications and correct his bite. One such correction is "coronoplasty," during which Dr. Gage "very carefully reduces the crown of the tooth . . . by thousandths of an inch . . . at certain points of contact of the teeth as they meet in certain movements." This is not a cure, Gage says, but it reduces the chance of further arthritic changes by alleviating muscle contraction and excessive joint pressure. In some cases, it also lessens pain. Bite correction may also be attempted with devices like dental splints. In rare instances, surgery may be necessary.

Some headaches caused by cranio-mandibular problems are preventable; a patient may chew gum too much, eat too many bagels, ignore a toothache. Some problems, however, are caused by things outside a patient's control, such as a whiplash injury.

Other causes of pathological headaches: infected sinuses (the symptoms are pain around the eyes and across the cheeks or forehead, accompanied by nasal congestion) and glaucoma, which can cause blindness (the symptoms are acute, throbbing pain around or behind the eye and in the forehead; the patient may also see halos or rings around lights or have red eyes). Starting at age 40, have a glaucoma test yearly.

MIGRAINE, THE MOST mysterious, debilitating, and hard-to-diagnose chronic head pain, falls in the category of **vascular headache.** It was the pain of her first migraine that sent the young woman in the cocktail lounge hurrying to the emergency room, convinced she was dying.

Migraine is a *syndrome*—a complex of symptoms. Its hallmark is an intense, throbbing ache, usually on one side of the head, almost always accompanied by nausea, vomiting, fatigue, and sensitivity to light. A migraine generally lasts between 24 and 72 hours.

About 15 percent of "migraineurs" are hit by "classic" migraines: Before the onset of the headache, they experience distinct neurological abnormalities that warn them of an impending attack. These disturbances (the "aura") are primarily visual, from blurry vision or bright flashes of light to hallucinations or temporary blindness.

Most migraines are benign: They don't result in permanent damage. That's the good news. The bad news is that many doctors don't take the misery their patients suffer seriously enough—or don't know what to do when their limited repertoire of drugs doesn't assuage the pain. That's why specialized headache clinics have been set up; people whose doctors haven't been able to help them can turn to the clinics' experts (page 64).

Not all victims get a violent headache. Indeed, some have no headache at all: The symptoms of acephalgic migraines are elsewhere in the body—stomach pain with diarrhea, for instance, or even chest pain. As noted neurologist Dr. Oliver Sacks points out, these symptoms last as long as, and have the same triggers as, migraine but lack the actual headache component. Other sufferers—the unlucky ones who get "complicated" migraines—experience profound and, in rare instances, permanent neurological disturbances, including numbness or paralysis, dizziness, or loss of consciousness. Symptoms like these—which *are* rare—can fool both doctors and patients into thinking the victim has a brain tumor or has suffered a stroke.

The cause. It is currently assumed that biochemical influences make something go wrong with the stability of the blood vessels in the head, causing them to become inflamed and to contract, then expand abnormally; the latter produces the characteristic throbbing sensation.

Some event or condition usually precipitates a patient's first full-blown migraine; victims have cited many triggers, including simple stress, certain foods or weather conditions, menstruation, and exertion, whether it be sex or jogging. Migraine sufferers should, therefore, stay in good general health, eat regularly, avoid any foods that may provoke attacks, get enough sleep, and, to give their doctors good clues to the problem, keep a diary of the stresses—and the foods—

that seem to trigger their attacks.

Diet and migraine. Patients often report that they have eaten particular foods before experiencing an attack; those most commonly implicated include chocolate, ice cream, Chinese food, hot dogs, dairy products, citrus fruits, caffeine, and a category of foods—mainly red wines and aged cheeses—containing a natural substance called tyramine. Probably 5 to 10 percent of all migraineurs find that a particular food definitely provokes attacks. Dr. David R. Coddon, director of the Headache Clinic at Mount Sinai Medical Center, says that foods and food allergies are rarely a cause of migraine in the patients he sees.

People who get migraines should develop good eating habits and avoid "notorious offenders," says Frances Arrowsmith of the New England Center for Headache. "People with migraines need routine; they need structure—and regulation of their diet is a factor of that," she says. Therefore, the center's guidelines advise patients to eat three nutritious meals a day on a regular schedule; avoid excessive amounts of carbohydrates, caffeine, and high-calorie foods; and avoid the foods (those mentioned above, plus some others) that are suspected of inducing migraines.

After particular foods have been omitted from their diet, patients are allowed to add them back, one at a time, to learn which ones are the culprits. The center eliminates the diet if it appears to have no relation to the headaches. Of those patients at the center for whom food is one of the triggers of migraine, about half get better by avoiding certain foods, Arrowsmith says.

Caffeine, which makes blood vessels constrict, can be helpful—*if* a patient does not take in large amounts of it in his daily diet. Drinking many cups of coffee can trigger a migraine by causing blood-vessel instability. But patients who desensitize their bodies to caffeine by omitting it from their diet should get some pain relief by drinking a cup of coffee when a headache does strike.

WHEN YOU FIRST CONSULT a doctor about treatment for migraine, he will probably start with tried-and-true remedies. These generally include eating and sleeping on a regular schedule as well as taking particular drugs prescribed for acute attacks. The best known of these include ergotamines (Cafergot and Wigraine, for instance, which also contain caffeine). These act to constrict abnormally widened blood vessels in the head. Also useful are combinations of barbiturates, caffeine, and analgesics (Fiorinal, for instance); they reduce anxiety, muscle contraction, and pain, but can be habit-forming.

WARNING: *Head injuries can lead to problems weeks after an accident. Watch for belated symptoms.*

Because none of the drugs used to relieve the pain of acute attacks may be taken over long periods, doctors prescribe drugs designed to *prevent* attacks. "Beta blockers" stabilize the blood-vessel walls to interrupt the cycle of spasm and dilation and prevent the onset of headaches. The best known is propranolol (Inderal, for instance). Beta blockers must be taken daily. If a migraine does hit, additional drugs (called abortive medications) must be taken to ease the pain. The pain-easing drugs used with beta blockers include ergotamines, Fiorinal, and nonsteroidal anti-inflammatory drugs like aspirin and ibuprofen.

Within the past six years, new preventive medications—"calcium channel blockers"—have been introduced. These drugs (verapamil, nifedipine, and diltiazem, for instance) inhibit the flow of calcium into the muscular lining of the blood vessels, preventing the pain-producing spasms that calcium seems to cause. They, like the beta blockers, must be taken daily to prevent headaches; if the headache isn't warded off and the pain becomes acute, other medication must be taken. Calcium channel blockers have been given to hundreds of patients at Montefiore—with a success rate that Dr. Solomon calls moderate. "They are used as a second line of attack; therefore, the rate of response is not as good as it is with first-line drugs."

Other classes of medicines, including steroids (like Decadron), antidepressants (like Elavil and Tofranil), hormones (calcitonin, for instance), and anti-hypertensives (like clonidine), are effective also, but inconsistently. Nondrug therapies, too, such as acupuncture, psychotherapy, and hypnosis are sometimes helpful. Doctor and patient must use trial and error to discover which of these medicines or therapies is the most effective.

Unusual remedies. Mount Sinai's Dr. Coddon has treated over 15,000 headache sufferers, many of whom had vascular headaches. He claims his treatments have been 80 to 90 percent successful (success means "at least a 50 percent improvement in the severity, duration, and frequency of headache attacks beyond a period of six months").

Dr. Coddon acknowledges that he is a maverick—that his treatments are unlike anyone else's. In 1979, when *New York* first described the methods he uses in his private practice, Dr. Coddon was administering his "headache cocktail," a combination of drugs that induced a sleep of four to five hours, after which the patient awoke headache-free. Now he uses a new drug combination in his headache cocktail: dihydroergotamine mesylate (DHE-45), intravenous Compazine (for nausea), and Valium. This brings even more dramatic results within a shorter time, he claims. The new cocktail has been "95 percent effective in acute migraine attack" in the "close to 400 patients" he has given it to since 1984. Patients go into a "light sleep for two to four hours," he says, and usually get up "without feeling groggy." Dr. Coddon's private patients who are in need of the cocktail will be able to get treatment 24 hours a day when the Coddon Headache Institute opens June 1 at his offices at 1031 Fifth Avenue, at 84th Street.

Some headache experts consider this treatment risky, since the combination of drugs is potent. Dr. Coddon emphasizes that there have been "no deaths, un-

Illustration by Edward Koren.

toward effects, or malpractice suits" as a result of this therapy, which he has used on patients as young as twelve, including his own son.

Dr. Coddon, who also holds a master's degree in experimental psychology, works with two other staff members in his private practice to teach chronic headache sufferers to use non-medicinal approaches such as biofeedback and an electric unit called a neurotransmitter modulator, which is applied to the forehead to send out high-frequency signals "different from those of a conventional TENS unit." He claims an 80 percent success rate in using this device to prevent and treat migraines and headaches related to head trauma.

Finally, Dr. Coddon has something to offer the narcotic-, barbiturate-, or ergot-addicted migraine sufferer. He admits these patients to the hospital, usually for a five- to seven-day stay in a "steady-state environment," and then they are sent home, either without medicines or on Dr. Coddon's special "triple therapy," a combination of Tofranil (an antidepressant medication now also believed to have a favorable effect on the biochemistry of migraine), Librium (a tranquilizer), and Inderal. These are gradually tapered to the lowest dose possible. "This [detox program] gives patients a whole new lease on life," Dr. Coddon says.

Short-term detoxification programs are also available through both the Montefiore Headache Unit and the New England Center for Headache.

Cluster headaches, another—and terrible—kind of vascular headache, are, fortunately, extremely rare. They seem to come in cycles, or clusters. They primarily affect men, especially those who smoke heavily. The average attack is relatively short (30 to 90 minutes), but the pain is so severe that victims literally cannot sit still and have been known to commit suicide during the course of the attack. Victims say that the pain is like a knife boring into the eye; on the affected side of the head, one nostril runs, the eye tears, the face becomes sensitive. Because the agony is generally over before any standard pain medication can start to take effect, therapy is focused on prevention. Drugs like lithium carbonate (most familiar as the therapy for manic depression) are sometimes effective in warding off attacks. Inhaling pure oxygen gives some relief during the attack. And staffers at the Diamond Headache Clinic, in Chicago, are getting good results with several experimental therapies, including intranasal cocaine. Sometimes—if all other treatments fail—it is even necessary to cut the nerves that transmit the pain. Dr. Solomon says that this procedure can lead to permanent numbness in that area of the face.

ATTENTION SHOULD BE PAID, too, to headaches caused by trauma to the head, face, or neck. What a layman may not know—and a doctor may not bother to explain—is that a head injury can lead to serious problems days or weeks after the accident. One patient, who tripped on an uneven sidewalk and fell on her cheek, was outraged at her internist's casual attitude: "He told me I had nothing to worry about, since I hadn't fallen on the top of my head. He didn't warn me I could be in trouble weeks after a fall like that."

And the trouble was grave. She had no pain until two days later, when she was suddenly struck by a severe headache, weakness, and nausea. This, too, was not taken seriously; her doctor diagnosed it as influenza. After six days of intermittent headaches, she insisted that her doctor refer her to a neurologist; she was sent to a specialist who gave her a thorough neurological exam and ordered a skull X-ray (a test that is rarely useful for what turned out to be her condition). Two days later, she fell into a stupor and had to be rushed to the hospital in the middle of the night. "I woke up with five white-coated people standing around my bed asking me if I knew who I was," she says. "Sure was a good thing I wasn't alone that weekend. What rather shocks me is that neither my doctor nor the neurologist gave me any hint that someone should check on me over a weekend—that anything life-threatening could be the matter with me."

The surgeons had drilled a hole in her skull to let out the excess blood that had accumulated in one spot; her fall had caused a subdural hematoma. Such injuries, which are especially common in older people, occur when a blow to the head causes tearing of veins and leaking of blood between the brain and the membranes that cover it. Eventually, this accumulation of blood puts pressure on the brain; paralysis, loss of vision, or death may result.

According to Dr. Solomon, the symptoms of subdural hematoma most commonly include a persistent headache, especially one that gets worse over a period of days or weeks, and/or sleepiness or fogginess of one's thought process; blurring of vision, or double vision; weakness or numbness in one part of the body; nausea or vomiting.

Though a simple skull X-ray can reveal a skull fracture, it rarely is useful in determining the presence of a subdural hematoma. A CAT scan is required, or an even newer test called magnetic resonance imaging (MRI), which is now available in some headache centers. MRI shows brain images in exquisite detail by using magnetism instead of radiation.

Concussions, which occur more frequently than hematomas, are less serious. A concussion is any alteration in a patient's state of consciousness after he has been hit in the head so hard that the brain bangs against the skull.

Warning signals. Alarming symptoms of subdural hematoma are most likely to occur within 24 to 48 hours after the injury has occurred. Still, symptoms *may* appear as long as six months after the injury; patients who understand this possibility will be forearmed against misdiagnosis.

After a head injury, return to your doctor's office or hospital *at once* if your headache grows worse, especially in those crucial first two days. If the headache persists beyond two days but gets no worse, call the doctor. Vomiting once or twice is normal after head trauma, but if you experience constant or projectile vomiting, get to a hospital.

Watch for personality changes, such as irritability, confusion, or excessive sleepiness. Notify your doctor if you develop visual or other neurological disturbances—slurred speech, a staggering walk, numbness, or weakness in a limb.

Hurry to an emergency room if, several hours after the injury, you have a fever of 101 degrees or higher (this can be a sign of brain damage) or clear fluid or blood coming from the ears or nose (this usually signals a skull fracture). And get to the ER if you experience loss of consciousness or seizures.

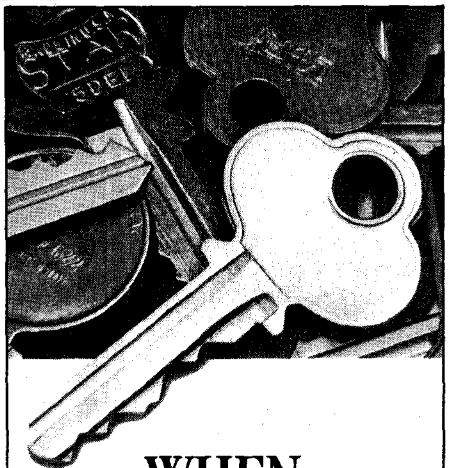
Do not take anything stronger than aspirin or acetaminophen for your headache; anything else may make you drowsy, thus masking serious symptoms. And have someone stay with you for the first 24 to 48 hours following your injury. Your friend should be given this list of instructions and—the first night after you've been hurt—should wake you every few hours to make sure you are responsive.

NOT EVERY HEADACHE REquires a doctor's attention. According to Dr. Solomon, these are the headaches that do:

☐ A sudden, excruciating headache that is like nothing you've ever experienced. This may be a sign of a subarachnoid hemorrhage or aneurysm. Get to an emergency room.

☐ A headache that increases in severity, duration, or frequency, becoming steady and continuous. This might signal a brain tumor. It differs from the headache that may have been plaguing you for a number of years but has never really gotten worse. That kind of headache is usually benign.

☐ Any headache associated with other neurological symptoms, such as weak-



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ness, numbness, or visual impairment.

☐ Head pain accompanied by any other symptoms, particularly fever, shortness of breath, or symptoms affecting your ears, nose, or throat. These may mean anything from meningitis to heart failure.

☐ Headaches beginning after the age of 55. These may be warning signs of serious underlying disease.

☐ Any headache associated with, or arising from, a head injury.

☐ A headache that does not respond to over-the-counter medications.

☐ A headache that interferes with your life-style or your relationships with others.

Once you decide to see a doctor about your headache, it's important to know what to expect. You need not start with a neurologist or other headache specialist. Most headaches can be managed nicely by the family doctor. He should start by taking a thorough history of the pain or injury. Be prepared to describe, in detail, what your pain feels like; where, precisely, it is located; how long it lasts; what makes it worse; what relieves it.

Then you should receive a general checkup and a neurological exam. You may be asked to hop up and down, walk a straight line, touch your finger to your nose, or recite the names of the last three presidents. The doctor should look in your eyes with a device called an ophthalmoscope to check for increased pressure inside the skull, and should check for normal muscle tone, gait, reflexes, and pain sensation (usually by sticking you with a pin).

Based on the results of the history and physical exam, the doctor may suggest further diagnostic tests. Besides the skull X-ray (useful only for suspected skull fractures or sinusitis), the CAT scan and MRI (to look at the soft tissues of the head), and the spinal tap, there are other tests. They include the EEG (electroencephalogram), which records the brain's electrical activity and can help to diagnose the headaches associated with seizures. Dr. Rapoport and his colleagues are using a computerized version of an EEG, called brain mapping. With this technique, electrical data are fed into a computer, producing an actual color "map" of the brain. It is more sensitive than the standard EEG, according to Dr. Rapoport, and may be useful in diagnosing both head trauma and vascular headaches.

Thermography is a painless, noninvasive tool used to measure the body's surface heat. A painful area frequently exhibits altered skin temperature because there is inflammation or a problem with blood circulation. Thermography, Dr. Rapoport maintains, is therefore extremely useful in diagnosing migraine and cluster headaches because the vascular changes show up in color on the thermogram. Dr. Rapoport performs thermography on every new patient.

If you are plagued by headaches, don't suffer needlessly: See your doctor and get help. As Dr. Coddon points out, "More time is lost to headache than all the time lost to heart disease, stroke, and cancer combined. Headaches can last 30 or 40 years and be very disabling. And unlike heart disease, stroke, and cancer, headaches don't kill you. They just make your life miserable."

WHERE TO SEEK HELP

NEW YORK CITY

The Montefiore Medical Center Headache Unit
3326 Rochambeau Avenue, The Bronx
920-4636
Director: Seymour Solomon, M.D.
Hours: Mondays, Tuesdays, and Thursdays 9 A.M. to 9 P.M.; Wednesdays and Fridays until 5 P.M.

The staff includes neurologists, pediatric neurologists, psychiatrists, psychologists, dentists, and biofeedback personnel. Treatment methods include muscle stretching and relaxing, cognitive psychological approaches, diet, trigger-point injections, relaxation exercises, TENS, biofeedback, hypnosis, traditional psychotherapy, and medication.

Self-referrals and physician referrals are accepted. Initial evaluation, $165; follow-up visits, $65. Waiting time for first appointment, two to three weeks; emergency cases seen right away.

The Mount Sinai Headache Clinic
Fifth Avenue at 100th Street (650-7691)
Director: David Coddon, M.D.
Hours: Mondays and Wednesdays 1 to 4 P.M.

The staff includes neurologists, a psychiatric nurse clinician, and nurse clinicians. Treatment includes pharmacological approaches, but not "headache cocktails."

Self-referrals and physician referrals are accepted. The fee for each visit: $20 to $77, levied on a sliding scale. Waiting time for first appointment, up to three months.

WESTCHESTER

The Elkind Headache Center
20 Archer Avenue, Mount Vernon
(914) 667-2230
Director: Arthur H. Elkind, M.D.
Hours: Mondays, Wednesdays, and Fridays 9 A.M. to 5 P.M.; Tuesdays 1 to 6 P.M.; and one Saturday per month, 9 A.M. to 2 P.M.

The staff includes a consulting neurologist, a biofeedback therapist, and nurses. Treatment methods include medication and biofeedback as well as TENS.

Self-referrals or physician referrals are accepted. Initial consultation, $200; follow-up visits, $50. Waiting time for first appointment, up to two weeks.

CONNECTICUT

The New England Center for Headache
40 East Putnam Avenue, Cos Cob
(203) 661-3900
Co-directors: Alan Rapoport, M.D., and Fred Sheftell, M.D.
Hours: Monday through Friday 9 A.M. to 4:30 P.M.

The staff includes a neurologist, a psychiatrist, a psychologist, technicians, and registered nurses, including a nurse practitioner. This is primarily a diagnostic clinic; if treatment beyond diet or drugs is needed, referrals to specialists will be made.

Self-referrals and physician referrals are accepted. An extensive initial evaluation and treatment session lasting three to five hours and including questionnaires, physiological profile, neurological exam, thermogram, doppler-flow studies, conferences, and teaching sessions with the doctor and nurses can run up to $630. Waiting time for first appointment, up to two weeks, except in emergencies.

NEW JERSEY

Medical Center for Headache
513 South Lenola Road, Moorestown
(609) 234-7421
Director: R. Michael Gallagher, D.O.
Hours: Mondays, Wednesdays, and Fridays 9 A.M. to 5 P.M.; Tuesdays and Thursdays until 8 P.M.

The staff includes osteopathic physicians, nurses, a biofeedback therapist, a research coordinator, and a consulting psychologist. Treatment methods include pain consultation, stress reduction, biofeedback, pharmacological and physical therapy, medical research (drug-investigation studies).

Self-referrals and physician referrals are accepted. Initial consultation, $125; follow-up visits, $40. Waiting time for first appointment, two to six weeks.

LONG ISLAND

Arthur A. Gage, D.D.S.
133 Davison Avenue, Oceanside
(516) 766-5502
Hours: Monday through Friday 9:30 A.M. to 6 P.M., Saturdays 9 A.M. to 1 P.M.

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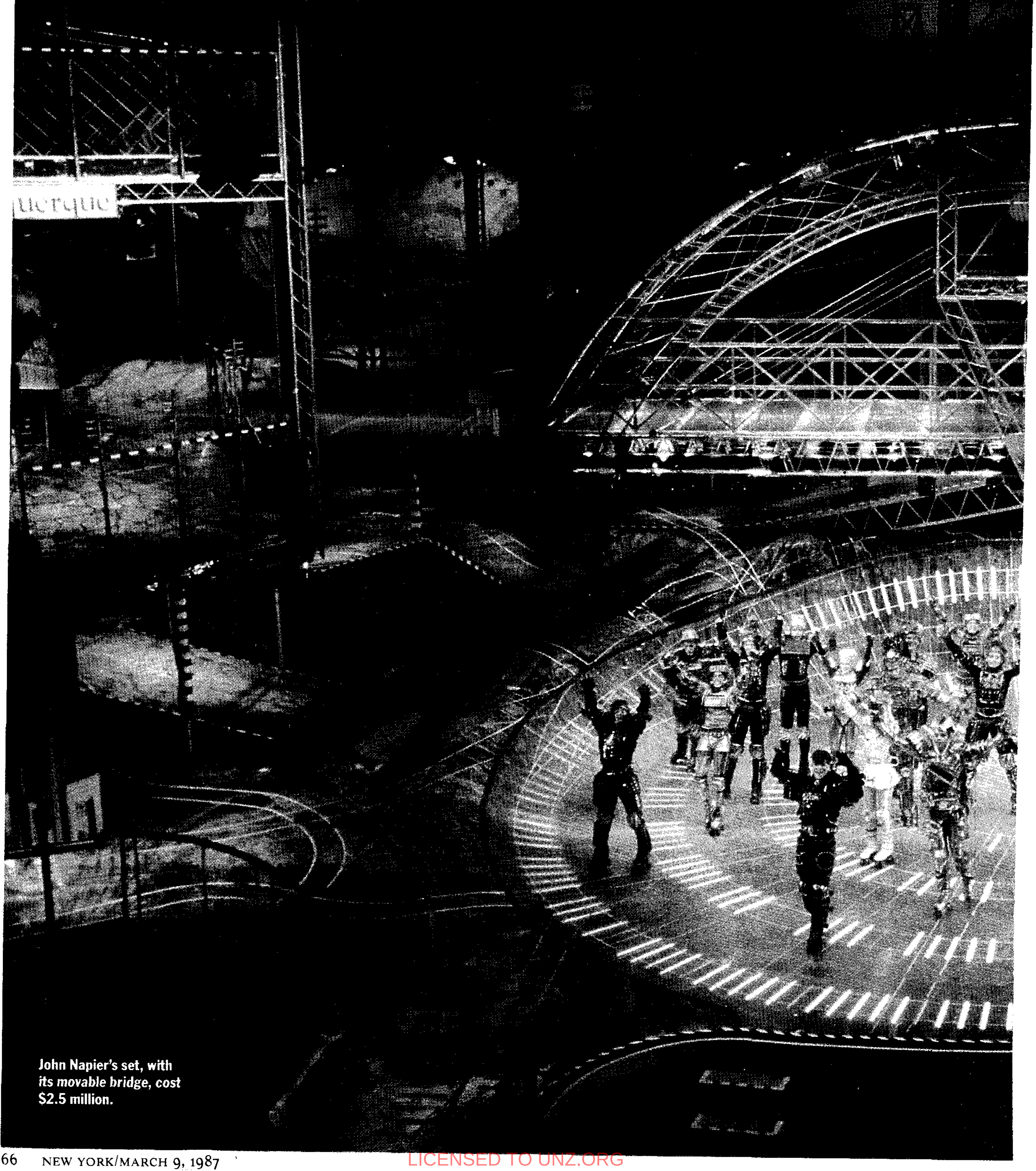
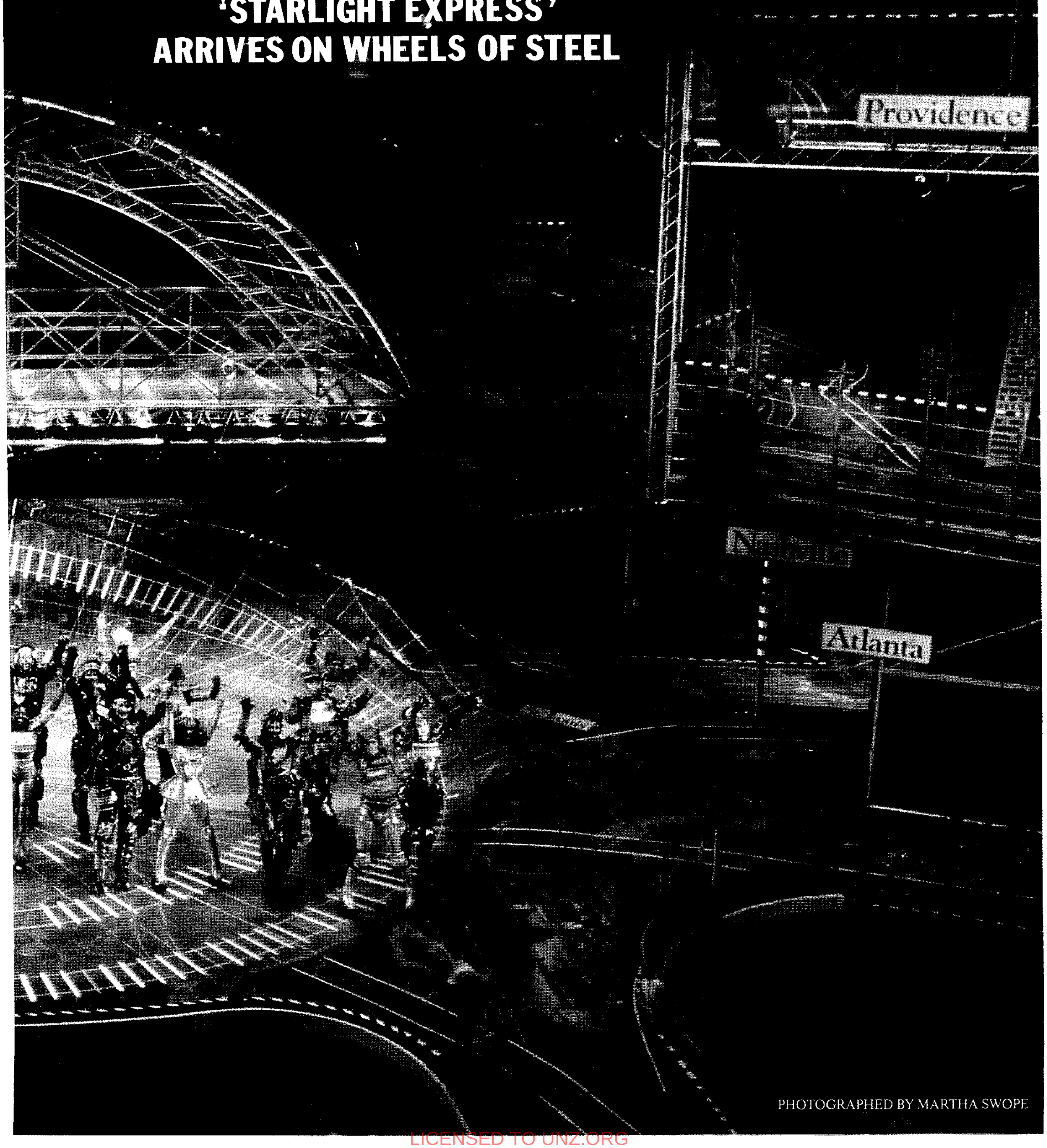


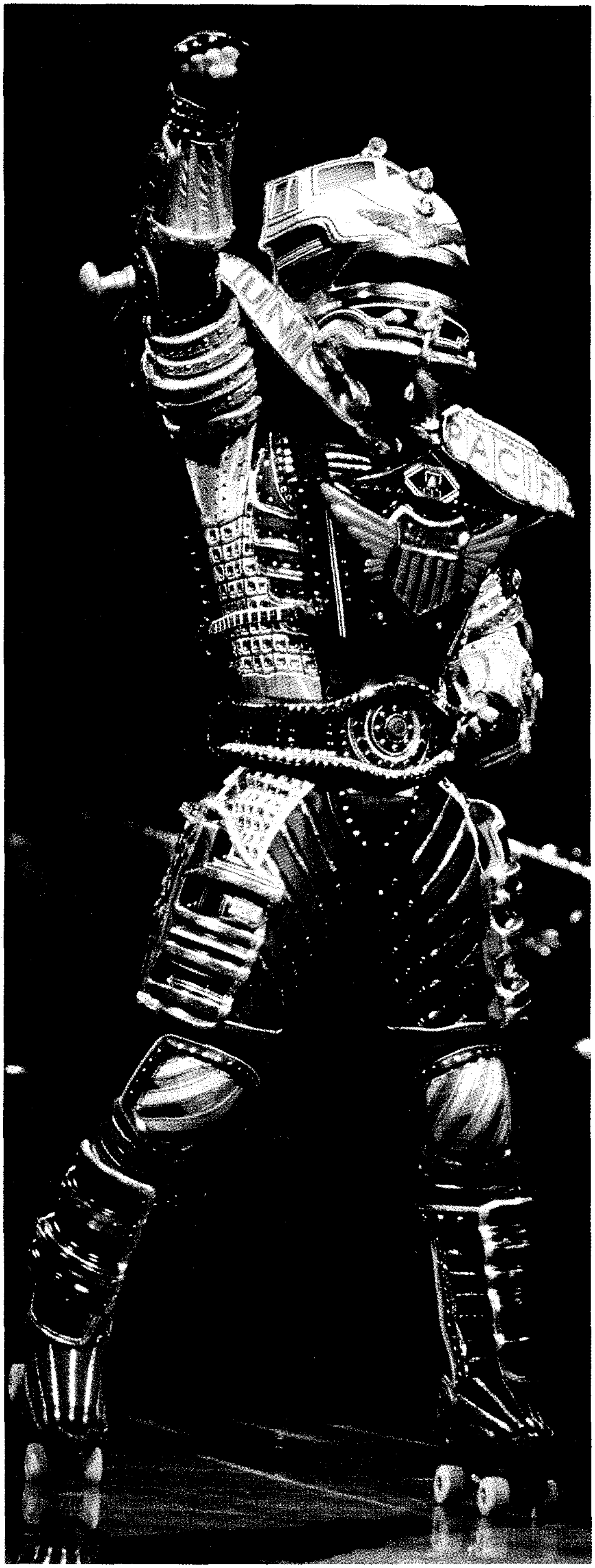
John Napier's set, with its movable bridge, cost $2.5 million.

DERBY

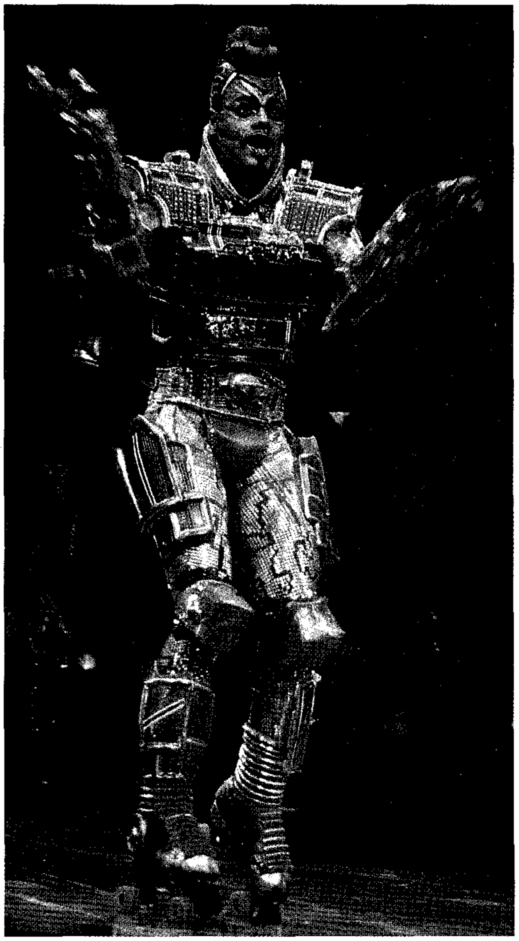
‘STARLIGHT EXPRESS’ ARRIVES ON WHEELS OF STEEL


Providence
Atlanta

PHOTOGRAPHED BY MARTHA SWOPE

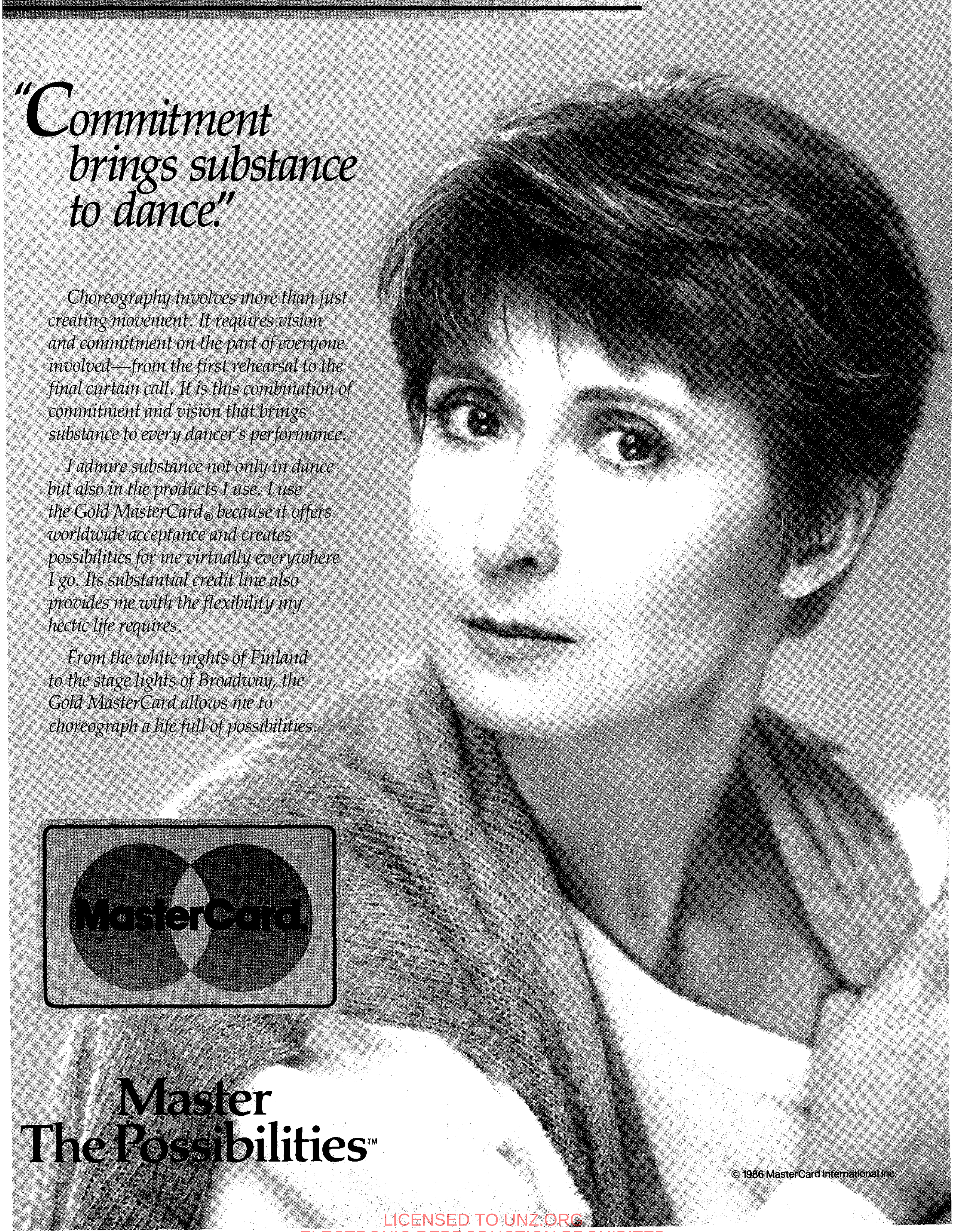


With 1,000 feet of fluorescent lights, 60,000 tons of steel, 50 miles of cable, ten computers, and $8 million, director Trevor Nunn and set designer John Napier have conjured the world of *Starlight Express.* Andrew Lloyd Webber's musical, based on *Thomas the Tank Engine* (the British equivalent of *The Little Engine That Could*), sweeps from coast to coast in two hours, stopping briefly to see the sights—the Statue of Liberty, Chicago's skyline, the French Quarter of New Orleans, and Las Vegas's casinos. Careening over bridges, flying down ramps, sailing through gates at 30 miles per hour, its 27 cast members—all imitating trains, all on roller skates—are on split-second schedules. The production itself has been delayed in transit from London's West End to the Gershwin Theatre, but it arrives in all its technological glory later this week. All aboard!



***Starlight*'s trains are action figures come to life. Here, Greaseball (left) and Electra.**

VACATION DREAMS



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VACATION DREAMS

4 **ORIENT-EXPRESS**

4 **NOUVELLE PREMIÈRE**

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8 **LOS CABOS**

10 **HAWAII**

12 **QUEEN ELIZABETH 2**

13 **SICILY**

14 **TANQUE VERDE**

16 **STOCKHOLM**

19 **SINGAPORE**

20 **BANGKOK**

22 **KENYA SAFARI**

24 **RIO DE JANEIRO**

26 **OCHO RIOS**

Consider the mathematics of travel: A trip on the Orient-Express to Venice costs four times as much as a newer train over the same territory; a passage on the *QE2* from New York to England takes over thirty-four times as long as the Concorde and costs more; a trip to Kenya, to see elephants and giraffes that look pretty much like the elephants and giraffes in the Bronx Zoo, is a 7,000-mile journey.

When one weighs only the numbers—the times, the prices, the miles—most holidays sound like pure extravagance. But when one adds in visions of the pleasures of travel—gala dinners aboard vintage railroad cars, private verandas on the Atlantic, purple African sunsets—it's evident that travel is closer to a psychic necessity than an indulgence.

A good vacation should be a form of self-renewal; think of it as hedonism with a purpose. It is not enough to get away, it is essential to arrive—to become immersed in a special world that fulfills a private yearning. Here are fourteen easy-to-arrange trips that can make the mathematics of travel add up to a dream vacation.

BY ABBY RAND

Abby Rand is the author of six books on travel and is a contributor to *European Travel & Life*, *Travel & Leisure*, and other publications.

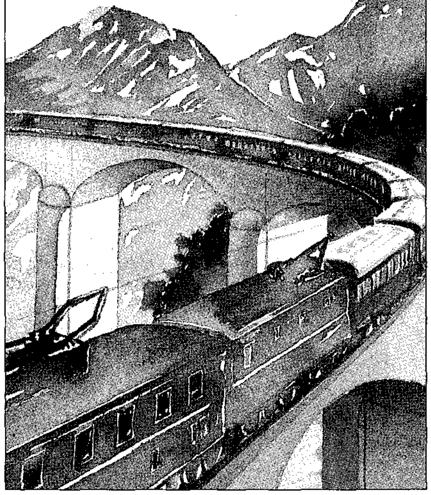
Produced by
Susan Breslow

Designed by
Richard Mantel

Edited by
Patricia Van Benthuysen

Illustrated by
Bradley Clark

THE ORIENT EXPRESS



Passengers are snug in their compartments as the train whirs past the striking Alpine landscape.

Enthusiastic passengers dub it "the Excess Express," this rolling extravaganza formally known as the Venice Simplon–Orient-Express (VSOE) to distinguish it from other rail-borne heirs of the old Orient-Express routes.

It takes 32 hours to cover 1,065 miles and involves three conveyances in the progression to Venice. On the first leg of the journey, from London to Folkestone, one rides a British Pullman train decorated in Art Deco style. The food is luscious, the champagne abundant, and the sight of the English farmland scrolling past adds to the illusion of a gentler epoch. Stewards go from velvet armchair to velvet armchair, selling replicas of the train's glasses, lamps, and even chairs.

At Folkestone, passengers are transferred from the Pullman to a first-class lounge on a channel ferry and then to a special gold-and-blue Continental train. By now everyone is caught up in the festive ambience of the VSOE.

As the train whips through Normandy, passengers retire to their private wood-paneled compartments to change clothes—formal dress or vintage costumes requested. By the time the train has paused in Paris, its riders have enjoyed a gala dinner, including wines. Then it is back to the bar car for coffee, liqueurs, and music, all part of the train's Scott-and-Zelda mood.

Snug in their compartments, passengers sleep as the train whirs past the striking Alpine landscape. They spend a quiet morning, then lunch is served during the approach to Innsbruck. After tea, the train arrives in Venice. The coddled 1920s-style rail portion of the journey is over, but conscientious sybarites who have booked themselves into an appropriate hotel—the Cipriani (owned by the VSOE's parent company) or Ciga's Gritti Palace or Danieli—will be met by the hotel's private launch and a liveried attendant. At early February's exchange rate, double rooms in these hotels started at approximately $360, $320, and $270, respectively.

This year, Venice has an enticing new museum, the Palazzo Grassi, but it is the old and enduring sights that constitute the main attractions of this sea-swept city: San Marco, complete with overfed pigeons and pricey cafés; gondolas gliding through the Grand Canal—the whole of what England's Queen Mother once called "the lurid Canaletto look." Harry's Bar, despite its fame, is still where locals come to dine on the region's succulent eels, and Jesurum, in a twelfth-century church behind San Marco, is still where they shop for exquisite linens and Venetian lace.

Venetian Friendship Cards grant visitors discounts of approximately 10 percent at participating hotels, restaurants, and shops, and lower prices for some gondola rides. They're available at most hotel desks through 1987.

Passage on the Venice Simplon–Orient-Express from London to Venice costs $820 per person, with double occupancy of a cabin, through April 30, and $870 thereafter.

Venice has an enticing new museum, the Palazzo Grassi, but it is the old and enduring sights—San Marco, the Grand Canal, Harry's Bar—that constitute the main attractions of this sea-swept city.

For vacationers desiring a shorter, but equally elegant excursion, the VSOE operates day trips from London aboard its authentically restored Pullman trains. From April 1 through October, tours are scheduled to Folkestone, Hever Castle, Leeds Castle, Bath, and Bristol. Pullmans to Bournemouth, Broadlands, and Beaulieu will run from May 3 through September 27. Prices range from $130 to $175 round-trip, and include meals.

For more information, contact: Venice Simplon–Orient-Express, 1 World Trade Center, Suite 1235, New York, NY 10048; 212-938-6830. ●

NOUVELLE PREMIÈRE

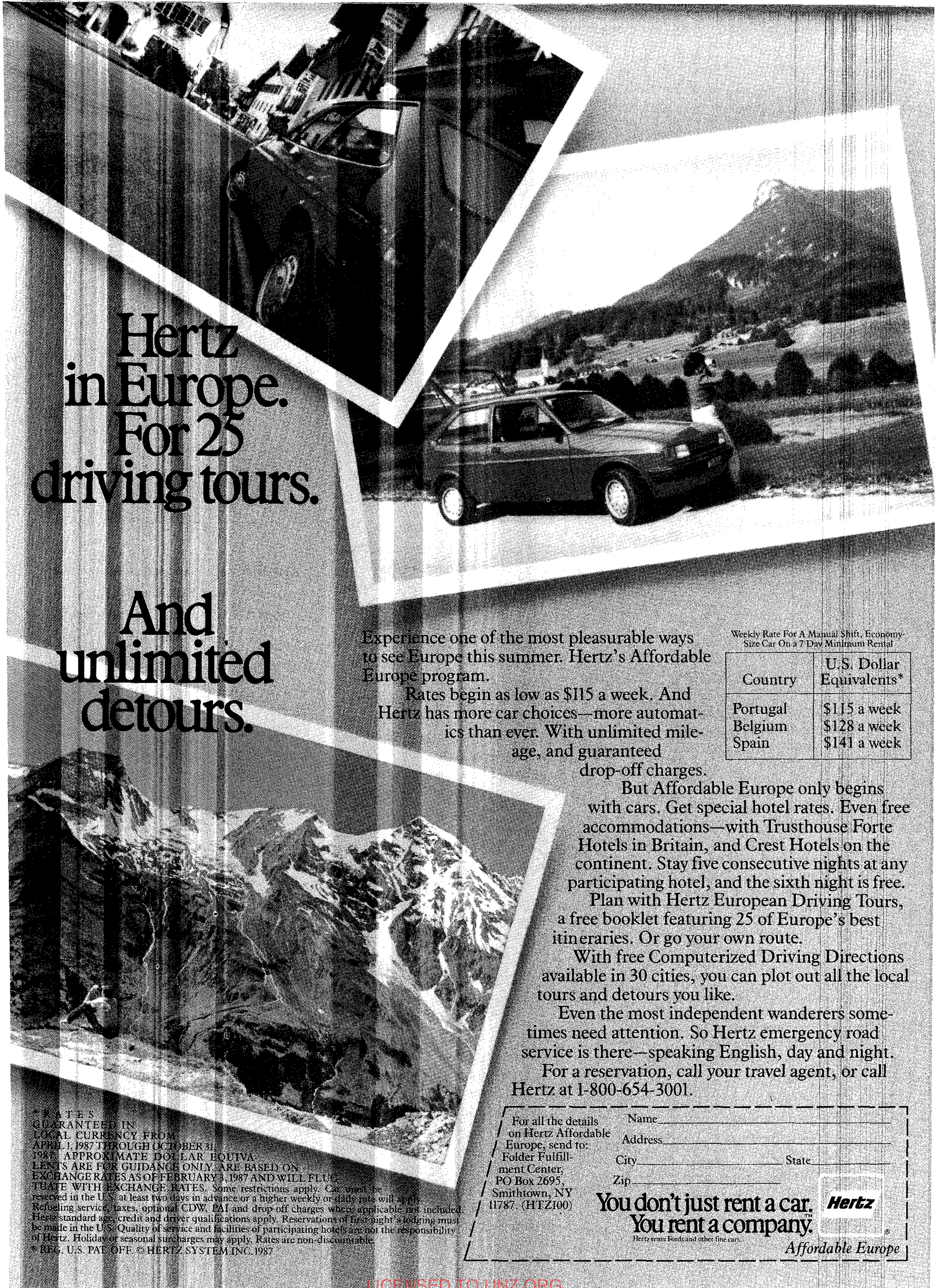
The trip's highlight is the gourmet meal, served in an elegant rose-and-gold car.

It's not technology that makes a ride aboard France's Nouvelle Première train remarkable: Slower than the vaunted 168-miles-per-hour French TGV trains, the Nouvelle Première (the new first class) takes four hours to make the 300-mile journey from Paris to the Rhine-side city of Strasbourg. What sets this train apart is style: The Nouvelle, with its elegant décor and gourmet fare, is the ideal way to reach Alsace, a region famous for its cuisine.

Starting out from Paris's Gare de l'Est, passengers check in at a private lounge. Porters in smart uniforms whisk away their luggage and usher them into rose-and-gold railroad cars. Each car is broken into airy compartments, separated from each other by slender pillars. Some passengers swivel their high-backed armchairs around to confer with their companions. Others order drinks brought to their seat-side tables. For most, the trip's focal point is the meal served amid pink napery and silk flowers in the carpeted dining car. Joël Robuchon, a highly regarded Parisian chef, created the original menu, drawing on the bounty of Alsace—satiny foie gras and fresh, fresh vegetables.

Robuchon's contract has ended, and at presstime the French National Railroads were dickering with a replacement so that visitors can continue to enter Strasbourg in an appropriate manner—stuffed.

There are many reasons to visit Alsace—to sail the peaceful canals of Strasbourg and Colmar, reveling in these cities' art and architecture, or to browse through medieval wine



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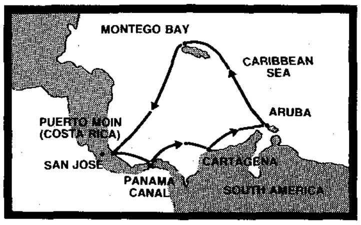

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villages. Still, many vacationers come to Alsace to eat: foie gras, of course, and the hearty cabbage-and-pork dish called choucroute garnie, plus Rhine salmon, white asparagus, and matelote, a delicate stew of freshwater crayfish and carp, all to be washed down with a local Riesling or Gewürztraminer.

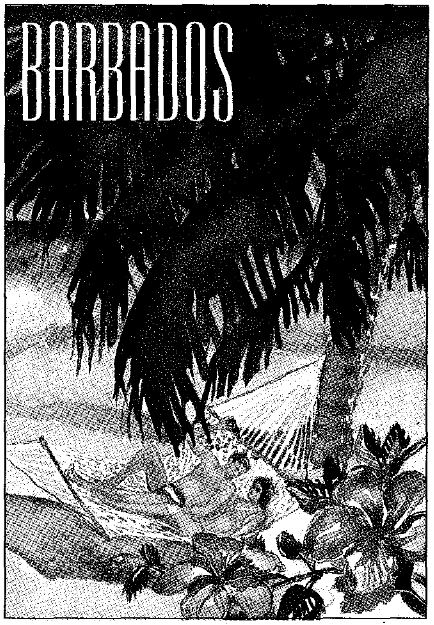
The 113-mile-long Wine Road weaves amid the vineyards on the lower slopes of the Vosges mountains and leads to Colmar, a town remarkable for the quality of food found even at rail-side hotels.

When the Nouvelle Première pulls into Strasbourg terminal at 10:36 P.M., the gourmet may choose to stay across the street at the frumpily comfortable Terminus Gruber Hotel. The next day, a visitor could savor the delights at Crocodile or Buerehiesel, both Michelin two-star restaurants, or the Kammerzell, which has been dishing out choucroute garnie since 1589.

After picking up a rental car in Strasbourg, the traveler heads down the 113-mile-long Wine Road, which weaves amid the vineyards on the lower slopes of the Vosges mountains. The first overnight stop might be the Château d'Isenbourg, at Rouffach, or the Grand Hotel, in les Trois-Épis, a Rockefeller-family favorite. The Wine Road leads to Colmar, remarkable for the quality of food found even at a rail-side hotel like the Terminus-Bristol. After a feast at the Auberge de l'Ill, in suburban Illhaeusern (three Michelin stars), the well-filled traveler can look forward to driving back to Strasbourg, catching the next morning's Nouvelle Première, and enjoying a light lunch of smoked salmon and rosy lamb chops on board.

One-way, fare on the Nouvelle Première is $65. Meals are additional and à la carte; a four-course dinner for two, excluding wine, costs about $120. The train makes one round-trip between Paris and Strasbourg daily. Reservations are required.

For more information, contact: French National Railroads, 212-582-2110, and the French Government Tourist Office, 212-757-1125. Both are located at 610 Fifth Avenue, New York, NY 10020. ●



On the rock-bound east coast of the island, turbulent waters make for good surfing.

Barbados is a verdant, pear-shaped island with sandy beaches, dramatic cliffs, and secluded coves. It is the classic Caribbean destination, offering all the pleasures associated with sultry seaside days. A comfortable way to enjoy these pleasures is to stay in one of the five independent establishments that are members of the Elegant Resorts of Barbados. All five low-rise, garden-rimmed hotels are clustered on the fashionable west coast, where the beaches are superb and the waves gentle. (On the rock-bound east coast of this hilly isle, turbulent waters make for good surfing.)

One of the Elegant Resorts, Treasure Beach, is a cottage colony with 24 suites and a reputation for being very hard to get into during the high season. Another member resort, Glitter Bay, was the private hideaway of shipping magnate Sir Edward Cunard. In 1982, it became the nucleus of a cottage colony that quickly gained fame for the grandeur of its gardens and the spaciousness of its cottages. Cobblers Cove, built to be the "castle" of sugar planter J. A. Haynes, is now the centerpiece for a horseshoe-shaped array of suites. The sprawling Sandy Lane Hotel has 82 rooms and 24 suites. For those who prefer smaller hotels, the fifth Elegant Resort, Coral Reef, which is also a Relais-Châteaux member, has recently been renovated.

From May 1 through December 20, the Elegant Resorts of Barbados will offer a new Platinum Club package that covers seven nights with all meals, house wine, transfers from and to the airport, a half-day tour of Barbados, a $50 bar credit, and transportation among member resorts at night. Guests may eat at and use the facilities of all member hotels: In one week, an active vacationer might windsurf at Cobblers Cove, play tennis at Glitter Bay, sail a Sunfish at Coral Reef, snorkel at Treasure Beach, and golf at Sandy Lane's championship course. The package costs $2,200 per couple.

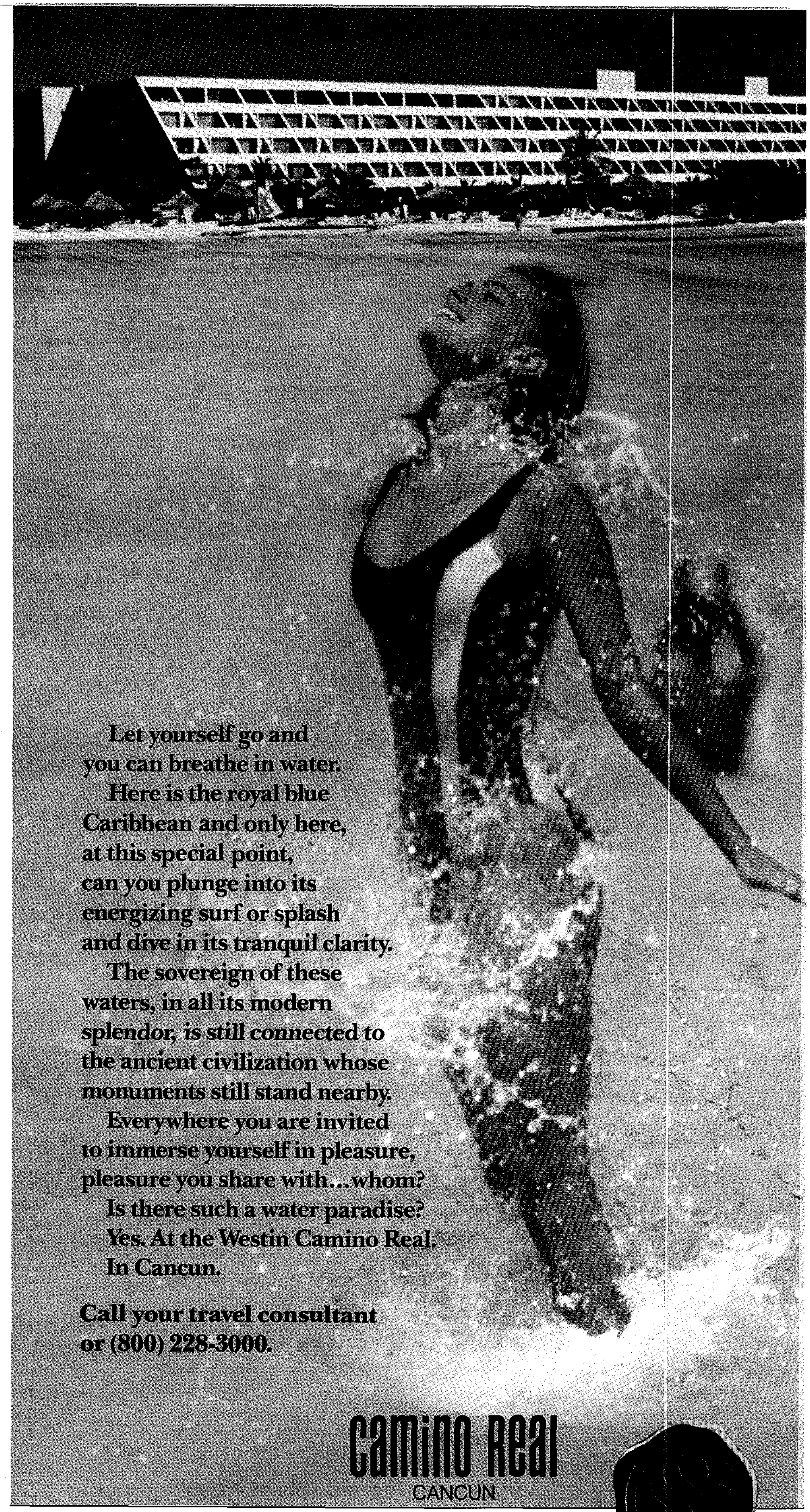
Bridgetown is a bustling little port, visited by cruise ships and fishing boats. Vacationers browse here for duty-free wares such as English bone china, Irish crystal, and French perfume.

Interesting restaurants and a lively nightlife lure even the laid-back beyond the pleasure-filled world of the Elegant Resorts. The long-running West Indian revue, *1627 and All That,* is performed against the striking backdrop of the old prison that is now the Barbados Museum. Pisces is a pretty waterside seafood spot in Christ Church. Kingsley Club's Sunday brunch is worth making a day trip to the Atlantic Coast. Josef's, which features Austrian-Barbadian food, and La Cage aux Folles, experimental French, are both conveniently near the Elegant Resorts.

Bridgetown, also on the west coast, is a bustling little port, visited by cruise ships and fishing boats. Vacationers stop here to browse for duty-free wares, such as English bone china, Irish crystal, or French perfume. Or, they sample West Indian food at the Waterfront Café, which shares a building with the Warehouse disco.

Barbados is easy to visit: Nonstop flights reach the island from New York in about four-and-a-half hours.

For more information, contact: Barbados Board of Tourism, 800 Second Avenue, New York, NY 10017; 212-986-6516. Elegant Resorts of Barbados, 800-542-5551. ●



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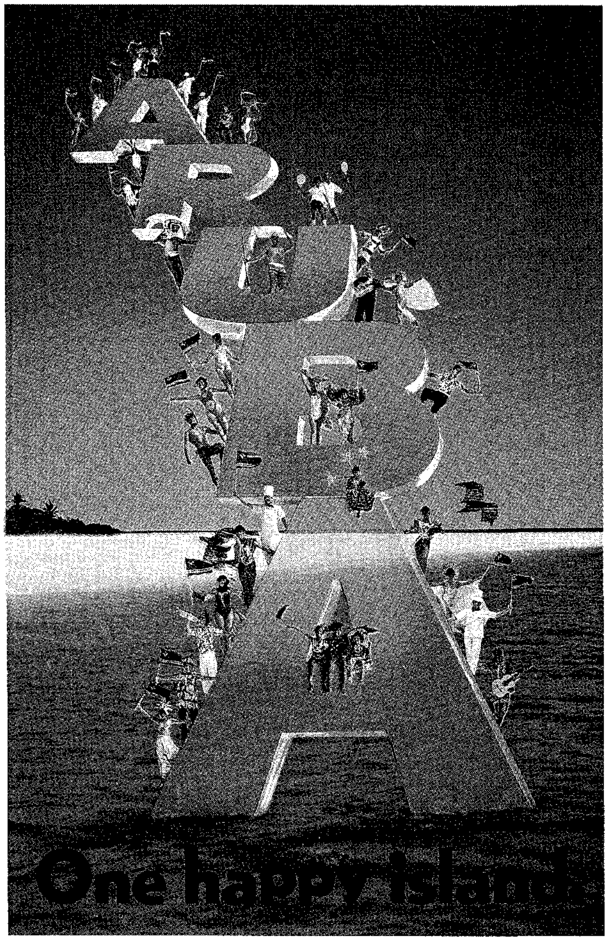

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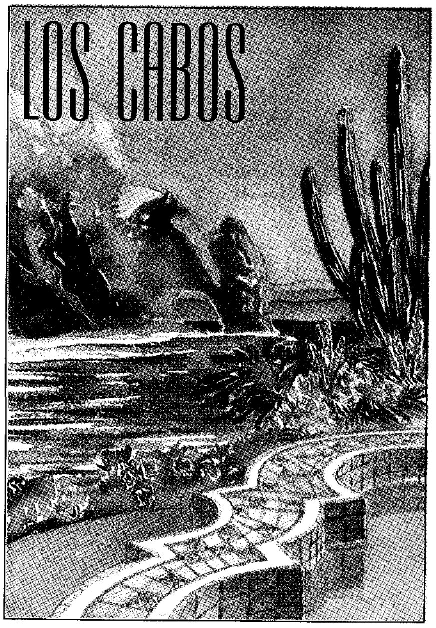


The mellow gulf collides with the tumultuous ocean at the peninsula's rocky tip.

Baja California is a skinny leg kicking down between the Pacific and the Gulf of California. It's a tawny desert land bordered by perfect beaches and best known to fishing and camping enthusiasts from California.

Word has drifted back East, borne by travelers who have gone there for the winter whale-watching, that a young, casual vacation land has grown up around the peninsula's rocky toe. Here the mellow gulf collides with the tumultuous ocean, giving the place a dramatic, end-of-the-earth aura. Long known as Marlin Alley, this area now also goes under the name of Los Cabos, the capes. It centers around two towns, Cabo San Lucas and San José del Cabo, 23 miles apart, each on its own cape. The two towns are being crafted into a resort community by Fonatur, Mexico's national trust for tourism development.

Fonatur, heady with the commercial success of Cancún, seems determined to be more attentive to preserving the natural flavor of this area. So far, the trust has been responsible for encouraging the development of good-to-luxurious seaside hotels, installing an nternational jet airport, and inaugurating vernight ferry service from Puerta Vallarta.

New Yorkers, even those totally uninterest-d in game fishing, have begun to visit this elatively low-priced playground. A stage set esigned for honeymooners and other roman-ics, its beaches, broad and empty, scallop he capes along a twenty-mile strip. As Los abos has grown, so has the interest in div-ng, snorkeling, tennis, bird-watching, and lain old sitting around the pool, sampling the *erveza*. Inevitably, vacationers board a skiff nd get themselves rowed out to the oft-hotographed El Arco, the arch of rocks here sea lions serenade the mingling of gulf nd ocean.

Funky cafés and craft shops have sprung p in Los Cabos, as has a government-spon-ored regional arts center, where artisans ake and sell black-coral jewelry. San José el Cabo has blossomed—literally. Orange, ango, and avocado trees ring its pretty main quare. The prevalence of fresh fruit and sea-ood makes for a native Baja cuisine that inds its way even to hotel restaurants.

The early hotels used to close between July nd October, the season for ocean-riling storms called *chubascos*, but that is changing. Fishing enthusiasts have discovered that this is when the marlin and mako bite most avidly and that *chubascos* are very rare. By now, June and July are lively months, and September is treasured for its dry but balmy weather.

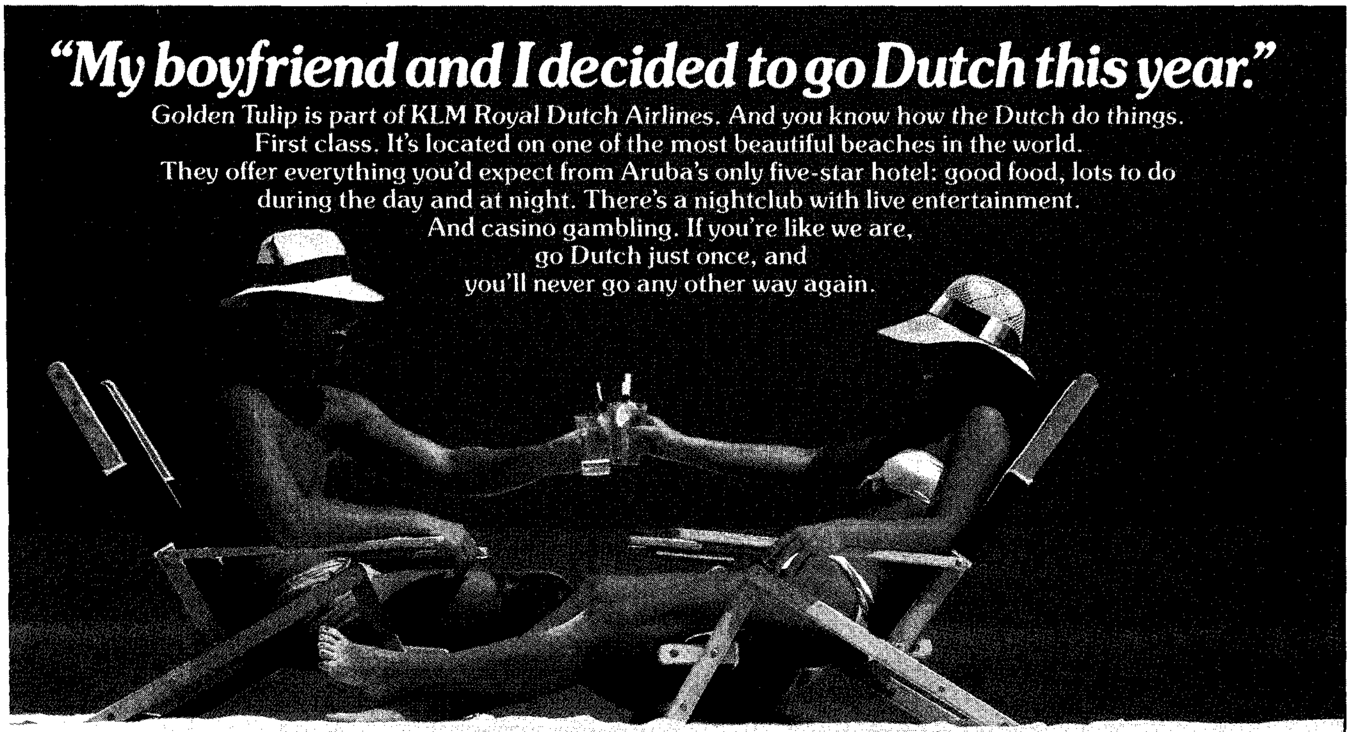
> ***Orange, mango, and avocado trees ring San José del Cabo's pretty main square. The prevalence of fresh fruit and seafood makes for a Baja cuisine that finds its way to the tables of the big hotels.***

One of the first of the resort's luxury hotels was the dramatically woods-wrapped Twin Dolphin, built by the American oil-millionaire David Halliburton. It has its own fishing fleet and stable. The Hotel Finisterra, which sits on a ridge overlooking the meeting point of the gulf and sea, has spacious bedrooms. The somewhat more modest Hotel Solmar is one of the few in the area where guests' cabana-style rooms open right onto the sands. Its kitchen is highly regarded. The El Presidente Los Cabos is a shiny new enclave built near the beach, next to a lagoon, which makes it a bird-watcher's delight.

Mexican hotel prices are volatile, and thus, hard to predict, but it is possible to gauge approximate costs by noting that last summer, seven nights, European Plan, cost $220 per person at El Presidente and $231 at Finisterra.

Los Cabos is easier to reach from New York than some Carribean islands. The trip involves only one plane change, in Mexico City, Houston, Denver, San Francisco, or Los Angeles. Round-trip coach fare between Los Angeles and Los Cabos is $300 on PSA.

For more information, contact: Mexican National Tourist Council, 405 Park Avenue, Suite 1002, New York, NY 10022; 212-838-2949. ●



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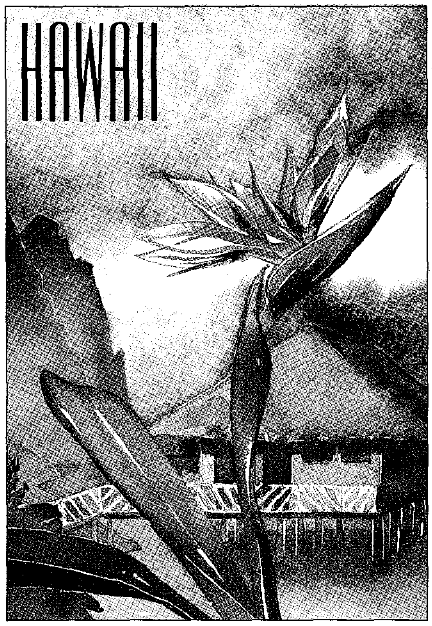

The narrow road to Hana has 600-plus curves, 56 bridges, and spectacular views.

East coasters know Hawaii has empty beaches and scenery that enchants even when an exploding volcano is nearby. But we still sometimes trip over Hawaii's geography and polysyllabic place names. To oversimplify: The state consists of eight principal islands. The metropolis of Honolulu, where most nonstops from JFK land, is on Oahu, but some of the most attractive hotels are yet another flight away. Two resorts—Kona Village and Hotel Hana-Maui—embody the secluded best of Hawaii and are more than worth the extra mileage.

A flight to Kona, on the island of Hawaii, the one locals call The Big Island, brings vacationers to Kona Village Resort, a contemporary re-creation of an idyllic Polynesian village. The miles of rugged black lava surrounding the seaside resort give it an aura of peaceful isolation. Guests stay in one of the village's 100 private thatched-roof cottages, called *hales,* which are set on 62 acres and simply furnished in the styles of Fiji, Tonga, Samoa, and other South Seas islands.

The resort is best described as plush and primitive: There are no telephones in the *hales,* no air-conditioning, room service, television, radios, or alternative restaurants. To preserve the culture of Polynesia and encourage local artists and craftspeople, Kona Village features Pegge Hopper paintings, hand-painted bedspreads, instruction in lei-making and palm weaving, and other native arts and activities. The resort's true distinction, however, is providing unparalleled privacy. After a few days in this low-key atmosphere, even confirmed urbanites are won over—what

Kona Village Resort is a contemporary re-creation of an idyllic Polynesian village. The miles of black lava which surround it give the resort an aura of peaceful isolation.

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New Yorker could resist a dress code that *forbids* coats and ties at dinner?

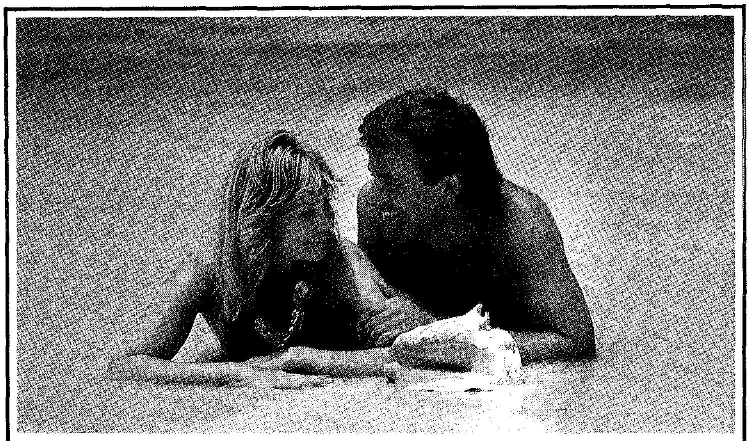
Indolence is respected, but most Kona Village guests end up taking the guided tour of the petroglyph (ancient rock carving) sites, or signing up for tennis or sailing lessons (there's a five-day American Sailing Association–certified school on the premises), or going deep-sea fishing. With all meals and most activities, daily rates run from $295 to $480 for two.

Horseback riding through pastures, rain forests, and along the shore can make for a memorable stay at Hana-Maui, a handsome, low-slung resort.

On the verdant, waterfall-striped Hana coast of the island of Maui, is the sybaritic Hotel Hana-Maui. Once a ranch, now the establishment is a handsome, low-slung resort surrounded by acres of green lawn. Hana is easily reached on direct flights from Honolulu, but the narrow 52-mile road to Hana from Maui's main airport, with its 600-plus curves and 56 bridges, gives travelers three hours of challenging driving and spectacular views. At Hana-Maui, the Polynesian theme is reinforced in each room by teak tables and a profusion of greenery. Horseback riding through pastures, rain forests, and along the shore is the specialty here. Other activities include tennis, the usual water sports, wandering around the sleepy, jungly countryside, and eating well. The Hana-Maui kitchen is so *au courant* that it grows its own baby vegetables. There are no more than three holes of golf in the vicinity, few shops, and not much nightlife.

Through June, rates range from $335 to $475 nightly per couple, including three meals per day and most activities.

For more information, contact: The Hawaii Visitors Bureau, 2270 Kalakaua Avenue, Suite 801, Honolulu, HI 96815; 808-923-1811, or 441 Lexington Avenue, New York, NY 10017; 212-986-9203. ●



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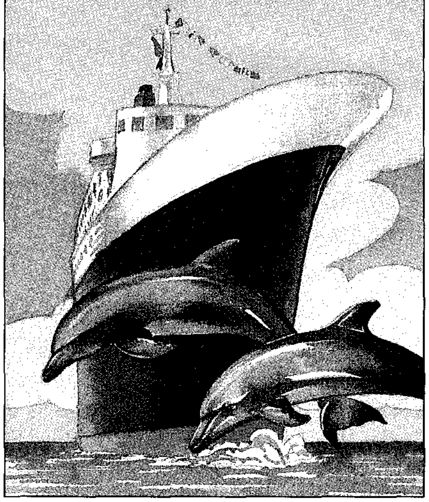
QUEEN ELIZABETH 2



Caviar and foie gras are staples in the first-class Queen's Grill.

In 1969, when Cunard launched the *Queen Elizabeth 2*, she was the epitome of elegance. Today, other ships—Cunard's own *Sagafjord, Vistafjord, Sea Goddess I*, and *Sea Goddess II*, for example—are her peers in décor and service. Still, the Queen is the one and only superliner making regular transatlantic crossings. On April 29, she'll emerge from a six-month, $130-million refit. She'll have a more efficient diesel-electric engine in place of her steam engine. Plus, her already lavish entertainment facilities will have been refurbished.

On transatlantic voyages, the *QE2* operates in two separate realms: the floating resort-hotel that constitutes transatlantic (i.e., second) class, and the gloriously unequal world of first class. Segregation is subtle; passengers are physically barred from few parts of the thirteen-deck, 963-foot-long ship and are never referred to by class. Instead, they are grouped by assigned tables: The Queen's and Princess grills are for those in the most expensive first-class cabins, Columbia for passengers in other first-class cabins, and Tables of the World is for transatlantic-class travelers.

First class is the stuff of dreams, particularly for voyagers in the penthouse suites, each with a private veranda. Penthouse passengers leave their "intensive-care" units to drink and dine—exquisitely—in the Queen's Grill, where caviar and foie gras are staples. (Cognoscenti sometimes ask to be "downgraded" to the more intimate Princess Grill.) These pampered few may stroll or sun on their own verandas or on a private area of the uppermost deck. They might take the elevator down to the Golden Door spa, inspect the cashmeres and tweeds at the seaborne branch of Harrod's, or simply relish each costly moment of privacy. (Passengers may feel as if they're far from telephones and headlines, but the ship prints an onboard edition of the *International Herald Tribune*, pipes in WCBS traffic reports, and arranges for phone calls from or to anyplace—all with the help of satellites.)

Meanwhile, the rest of the ship's 1,864 passengers are enjoying themselves in a less opulent, but still luxurious, manner. Transatlantic cabins are smaller, simpler, and situated on lower decks than other berths (some first-class cabins are on deck three). Everyone must don evening dress for dinner (to accommodate a broadening market, one of the deregalizing touches on the refurbished *QE2* is a tailor shop where one can rent a tux or have one made.)

All passengers can swim, play paddle tennis, skeet shoot, play bingo or trivia games, listen to lectures on such topics as finance and art history, and watch celebrity entertainers and speakers. Voyagers create their own daily schedules, combining these activities with sessions at the Golden Door, hands-on computer workshops, shopping, and a whirl around the decks.

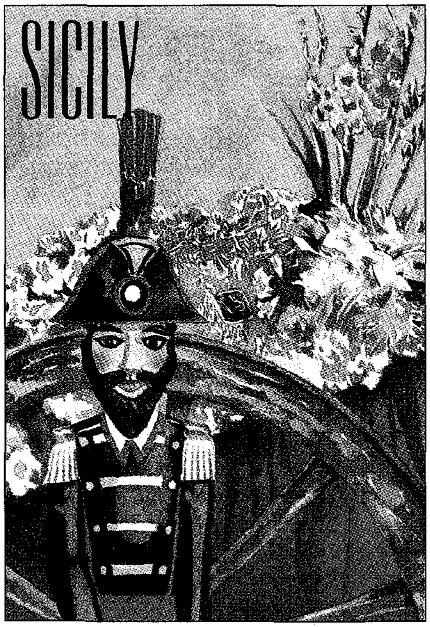
Penthouse suites for the crossings from New York to Southampton cost as much as $26,750. Among the sybaritic pleasures, voyagers in these suites get to stroll or sun on their own verandas or on a private area of the uppermost deck.

Between May 4 and November 22, the *QE2* will make twelve crossings from New York to Southampton. The penthouse suites, which can accommodate up to four passengers, will cost as much as $26,750 per suite. Luxury first-class cabins, with verandas, cost up to $7,555 per person, double occupancy. Transatlantic rates start at $1,250 per person, double occupancy. All fares include return transportation via British Airways, economy class. Those who prefer to return on the Concorde pay $799 more.

When the *QE2* returns to service, her hotel and restaurant functions will be contracted out to Shipboard Services, a Bahamas-based crewing agency, but most old Cunard hands are expected to continue working on the ship.

Passengers who have sailed aboard the Queen before will notice a new showroom with a double curving stairway worthy of Vegas, an enlarged shopping arcade featuring *QE2* logo merchandise, and a multi-tiered swimming pool on the Lido deck. The Tables of the World menu has been revamped to allow for grazing, a teen center has been added, and the Princess Grill's original look restored. The elegance of the first-class staterooms and suites has been preserved—they're spacious, paneled, and furnished in pale hues—and now they will have VCRs and stereos.

For more information, contact: Cunard Line Ltd., 555 Fifth Avenue, New York, NY 10017; 212-661-7777. ●

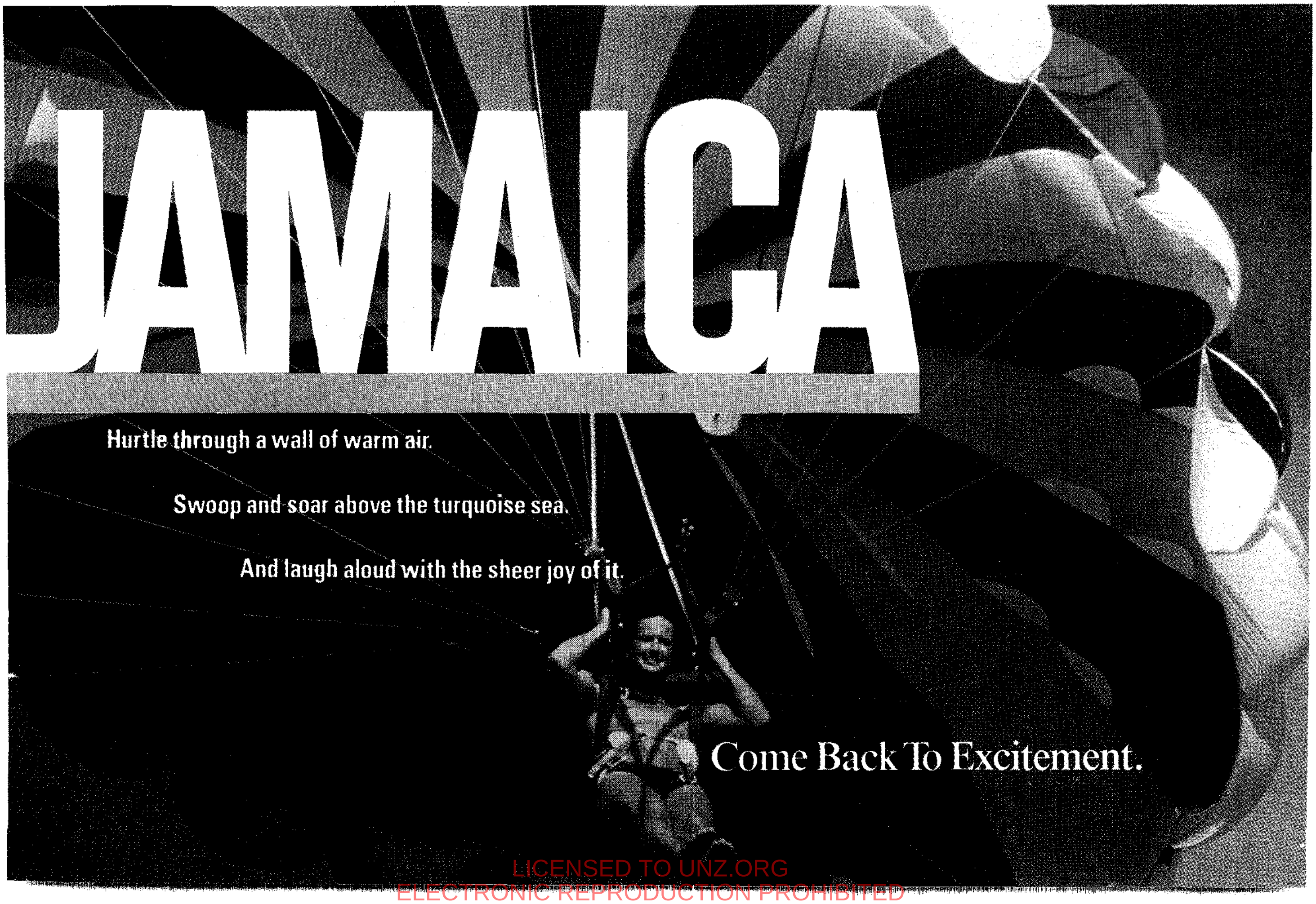


Taormina is an operetta-set hilltown on cliffs above rocky strips of beach.

For those whose knowledge of Italy is based on visits to Rome, Florence, and Venice, Sicily is brimming with surprises; it's almost a country unto itself. One way to discover its pleasures is to rent a car and spend a week touring the island. A traveler can easily go from a medieval hillside fortress-town such as Erice to a music festival among the ruins of Siracusa, from the glitter of Taormina to the lava-strewn slopes of Mount Etna, 10,902 feet high and still *very* active.

Sicily is an intriguing mixture of Arabic, Norman, Austrian, and Spanish influences, layered over a foundation of Greek and Roman culture. Evidence of these civilizations is visible and edible: Chefs prepare countless alternatives to red sauce over pasta and dozens of types of pastries.

Alitalia's New York–Rome–Palermo run brings overnight passengers to Palermo in time for a pasta-with-anchovies and grilled swordfish lunch. (During the summer there are direct flights between New York and Palermo.) As a treasure house of Arab architecture, Palermo ranks with Cordoba and Cairo. It would be worth visiting just to see the fanciful Arabesque cathedral at Monreale and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the Martorana church, a marriage of Norman and Moorish styles, but modern Palermo, with its harborside maze of a marketplace, is fascinating, too. Elderly women clad in traditional black can still be spotted at the market stalls, but the women seen in smart restaurants such as Charleston and elegant gelato parlors such as Lucchese are as svelte and stylish as those in Florence and Rome.

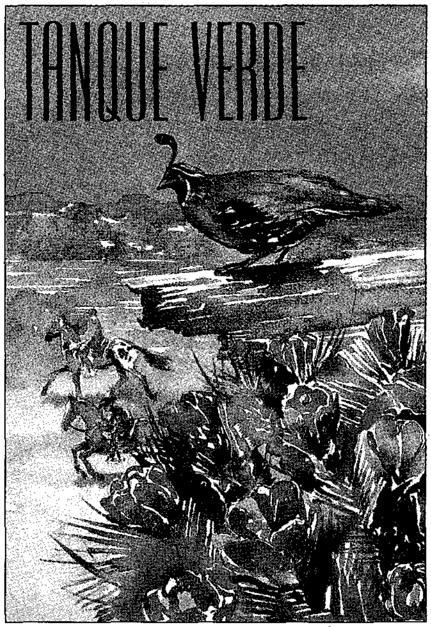
A logical first stop on a drive through Sicily is Palermo's Villa Igiea, once a private villa, now an isolated but luxurious hotel displaying Art Nouveau treasures. From here, a day's adventure could include a drive to Segesta, to see the impressively preserved Doric temple and theater, followed by a seaside picnic, and culminating in a tour of the ruins at Selinunte. The next overnight stop might be Agrigento, with its valley of temples. At night, floodlighting dramatizes the noble columns here and erases all modern intrusions.

> ***Elderly women clad in traditional black can still be spotted at Palermo's market stalls.***

Across the island from Agrigento, Taormina is an operetta-set town on cliffs above rocky strips of beach. Its best-known hotel is the San Domenico, built in the sixteenth century as a monastery. Equally enchanting is the Hotel Jolly Diodoro, which is known for its pastries and gardens. The resort town of Taormina is convenient for trips to Etna, to visit between eruptions, and to Siracusa, to see its Greek temples and theater, spend an evening strolling through the medieval quarter, and stop in its lively bars and boutiques.

CIT, the tour company owned by the Italian government, offers a Carta Sicilia package that combines a week's car rental (or first-class rail ticket), seven nights in first-class hotels, and two meals per day. The package costs $349 per person through March, and is expected to be around $550 from April through the summer. Those preferring deluxe hotels can upgrade the package.

For more information, contact: CIT Tours, 666 Fifth Avenue, New York, NY 10103; 212-397-9300. Italian Government Travel Office, 630 Fifth Avenue, Suite 1565, New York, NY 10111; 212-245-4822. ●



After a scenic horseback ride, guests may soothe their aches in the ranch's spa.

Our Stars
Perform
All Night.

City dwellers who enjoy long days in the saddle—provided those days are followed by long evenings in the hot tub—seek out Tanque Verde, a sophisticated hotel disguised as an Arizona ranch. Tanque Verde (the name is Spanish for "green pool") was launched as a working ranch 125 years ago. In the 1920s, its owner started taking in guests. Gradually, this pioneering dude ranch became a full resort. It appears to sit alone in a mountain-ringed desert, but is only twelve miles from the bustle of Tucson.

Tanque Verde claims to have the largest number of riding horses in Arizona; its stable includes Appaloosas, mustangs, Arabians, and quarter horses. Riding trails wander beyond the ranch's 650 acres, into the adjacent Saguaro National Monument East and Coronado National Forest. Guests can join in—or pass up—the three guided rides and two riding lessons offered every day. Any guest can opt for the scenic ride, a slow walk on horseback. Those who prefer the brisker loping ride must first prove their skills to the wranglers.

After riding, guests soothe their aches in the ranch's own spa, which includes saunas, a therapy pool, and a heated indoor swimming pool (there is also an outdoor swimming pool). Recharged, they can borrow fishing gear and try to coax largemouth bass from the ranch's spring-fed lake, challenge other guests to a game of croquet, or play tennis on one of Tanque Verde's five courts.

Nightlife consists primarily of sitting around the fireplace, digesting a hearty, well-prepared dinner, or adjourning to the Dog House, a former bunkhouse that now serves as a bar. "Dressing for dinner" means switching to clean jeans and donning a sweater.

During school vacations, particularly the winter holidays, Tanque Verde is popular with families. From Thanksgiving through April 30, the ranch has a counselor-supervised program for children between the ages of four and eleven. Children under twelve do not ride with the adults. In the summer, many European families vacation here. The ranch accommodates up to 200 guests.

Newcomers to Arizona may find it worthwhile to rent a car to visit the San Xavier mission, on the Papago Indian reservation, and the Arizona–Sonora Desert Museum. This is not a conventional museum, but a garden filled with fascinating examples of desert animal and plant life. For a change of scenery, drive out to Old Tucson, built as a movie set and now given over to shops, amusement-park rides, and scheduled shoot-out performances. A 65-mile drive from Tanque Verde brings visitors to Nogales, Mexico. Browsing through the leather wares and handwoven rugs in Nogales crafts shops is a lively adjunct to the Western experience.

> ***Nightlife consists of sitting around the fireplace, digesting a hearty dinner, or adjourning to the Dog House, a former bunkhouse that now serves as a bar.***

Through April 30, Tanque Verde's daily rate per couple starts at $179, including three meals, riding, and all other activities. From May 1 through the summer, the minimum daily rate for two is $139.

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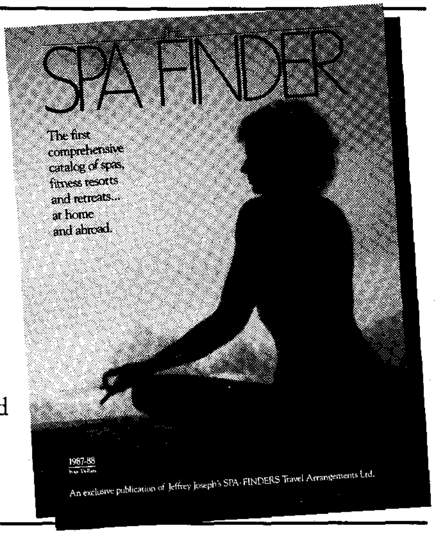
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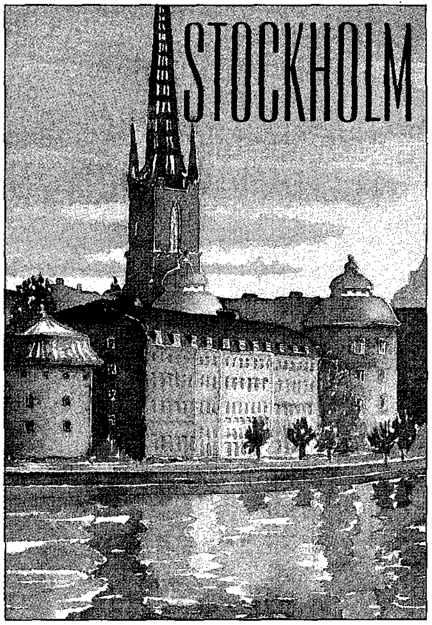

STOCKHOLM

Cobbled streets lead past a medieval cathedral, toward modern boutiques and sidewalk cafés.

This sophisticated metropolis, set up for sumptuous living, takes its pleasures from elements as diverse as baroque palaces, gothic spires, jazz festivals, and salmon fishing in the heart of downtown.

Many Americans traditionally see Sweden as through a Bergman lens, darkly, but that cliché fades quickly when summer comes. Like a spotlight, it illuminates the city's grace and verve.

Stockholm is the perfect where-to-go-next place for people who already know the capitals of continental Europe and yearn to explore a new city's treasures. Here there is plenty to do and fabulous seafood for feasting. No visitor need feel guilty about skipping any of Stockholm's 64 museums or 24,000 neighboring islands, since that leaves more time for café-sitting, sailboarding, or day trips to little fishing villages.

Stockholm is a green city of bosky, people-filled parks and quiet, hidden gardens. It is a water city, created in the thirteenth century between the Baltic Sea and a system of inland lakes known as Mälaren. Commuters ride ferries, and so do sightseers, who also ride regularly scheduled touring boats. To get to Stockholm's Art Deco City Hall for lunch with the Nobel laureates, King Carl Gustaf comes by boat from his suburban palace at Drottningholm. Opera-goers take a boat to Drottningholm, too, to attend the summer performances in its Court Theater, where the curtains first parted in 1766. Of the city's four restaurants that have earned a Michelin star, the most romantic, Eriks, is on a ship. A yacht once owned by Barbara Hutton, the Mälardrottningen, is both a restaurant and a hotel favored by honeymooners. It's anchored off Gamla Stan, the old town.

Stockholm is also a city for walking. The Royal Gardens lead straight to NK, one of Europe's most innovative department stores (on its third floor, the Very Swedish Shop features the best in local wares). From NK it is a two-minute walk to the Opera House, home not only to the opera, but also to the town's most revered restaurant, the Operakälleren, its liveliest singles bar, the Opera Café, and one of Stockholm's best bargains, the cozy Bakfickan (back pocket) where the Operakälleren kitchen provides modestly priced meals.

Across the bridge in Gamla Stan is the Royal Palace, where the king is interrupted every noon by the ritual parade that brings in a fresh troop of guards. In Gamla Stan, cobbled streets lead past the thirteenth-century cathedral toward sidewalk cafés and trendy boutiques, such as Onske Brunnen, known for clothes and ceramics.

> **The more hours of daylight there are in Stockholm, the livelier the nightlife. On June 19, Midsummer's Eve, the day stretches nineteen hours.**

No heat waves trouble Stockholm. A visitor can expect San Francisco-like temperatures in the sixties during the middle of the long, long summer days. Daylight lingers past 9 P.M. on May 30, the day 17,000 international runners converge for Stockholm's annual marathon. There are nineteen hours of daylight on June 19, Midsummer's Eve, the start of a Mardi Gras-like weekend of picnics, parties, and outdoor dancing. The next day is a legal holiday, so no one feels compelled to go home early.

Stockholm uses its summer hours well. In Gamla Stan, the old town, sidewalk cafés are filled with young couples nibbling on fresh-caught salmon and sipping beer.

On the mid-harbor isle called Djurgarden, which used to be the king's deer park, visitors come to see the Nordic Museum, or gaze at the warship Wasa, which foundered on her maiden voyage in 1628 and was raised in 1961, her ornate carvings astonishingly well preserved. Stockholmers are likely to head straight for the Skansen, which almost a century ago became the first of the world's outdoor museums comprised of restored buildings that showcase old folkways.

On a smaller island called Skeppsholmen (the king's sheep meadow), across from the Opera and National Museum (strong on Rembrandt and cameos), there are more museums, notably the Modern Art. There's also an outdoor amphitheater where the big annual jazz festival takes place. This year's festival runs from June 26 through 28 and July 3 and 4.

The more hours of daylight there are, it seems, the livelier the nightlife. On weekends,

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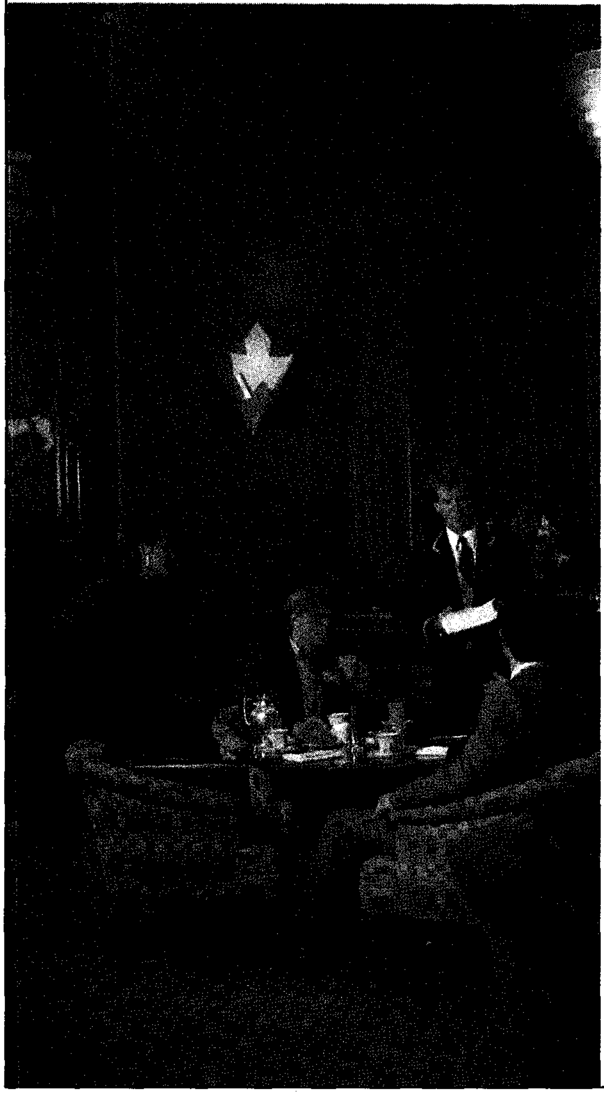

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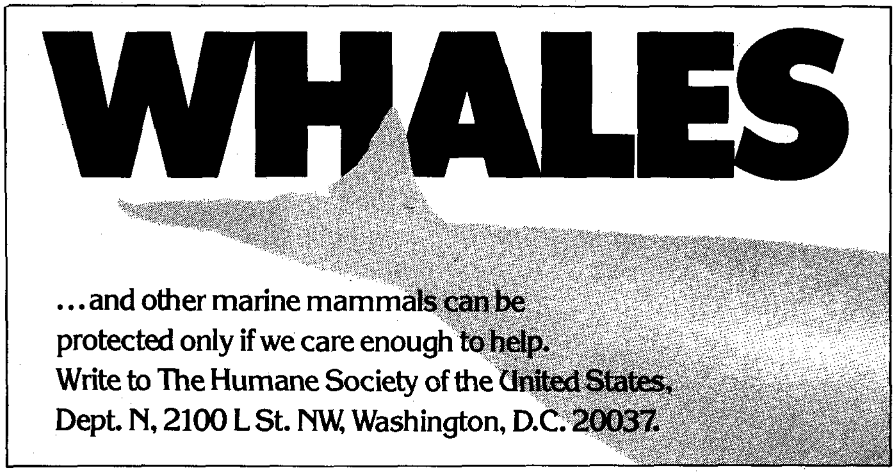

WHALES

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Stockholm's jazz lovers flock to Stampen, an informal bar in Gamla Stan. At midnight, Café Opera is where young professionals demonstrate their mobility on the dance floor, but more Stockholmers nominate Alexandra, in the Hotel Plaza, as the town's most elegant dance spot.

Stockhom's best hotels are deftly placed in interesting locales. The Grand, built in 1874 and recently restored to its early marble-and-gilt glory, is on the quay near the Opera. In the colorful narrow streets of Gamla Stan, an antiques-collecting couple, Majlis and Gunnar Bengtsson, opened a handsome small hotel, the Lord Nelson, in 1978. By now the Bengtsson antique collection has spilled over to a second hotel, the Lady Hamilton, and, as of last fall, into a third, the Victory, named for Nelson's flagship.

> ***Although prices can be high in Stockholm, there are some bargains to be found. A three-night stay at the Grand or the slickly modern Sheraton will cost close to $240, including breakfasts and a sightseeing tour.***

Although prices can be high in Stockholm, there are some bargains to be found. A three-night stay at the Grand or the slickly modern Sheraton, where the Russians luxuriated in *Gorky Park*, will cost approximately $240, including breakfast, transfers, and a sightseeing tour, on Pan American Airways's City Stays program. More than 600 Swedish stores display a "taxfree" sign, signifying the store will arrange for non-Scandinavian customers to get a refund of about 15 percent—in instant cash—when they leave the country. Travelers who flash a Stockholm Card, which costs about $25 for four days, get a free sightseeing tour, and don't have to pay for admission to most museums or for any public transportation.

For more information, contact: Swedish Tourist Board, 655 Third Avenue, New York, NY 10017; 212-949-2333. ●

Shoppers snap up batiks from Indonesia, gems from Sri Lanka, and carpets from China.

"It used to be Europe, Europe, Europe, but suddenly New York is discovering the Orient," says Harriet Greenberg, whose Madison Avenue bookstore, The Complete Traveller, catches the first whispers of any travel trend. One popular stop in the Orient is Singapore, at the center of major Asian trade routes, where many Eastern cultures meet.

Singapore is one slickly modern seaside metropolis on a flat island twice as long as Manhattan, plus 57 less developed smaller islets. About 77 percent of its population is ethnic Chinese; 15 percent is Malay; and 6 percent Indian, making for a vibrant microcosm of Asian life.

The typical visit to Singapore centers on the four S's: sightseeing, swimming, shopping, and street food. Most of the food hawkers are now found in big outdoor centers, such as Rasa Sentosa, which is reachable by cable car, or in air-conditioned enclaves, such as Funan Centre. They sell quick one-dish meals—oyster omelettes, chili crabs, Malaysian vegetable stew—and inexpensive snacks such as satay, banana fritters, coconut tarts, and local tropical fruits. Some of the more exotic of these are the mangosteen and the rambutan, a small juicy white-fleshed fruit with a bright-red hairy skin.

The city's shops, open from 10 A.M. to 9 P.M., seven days a week, are a paradise for those who love to haggle over duty-free wares. In Singapore, cameras and computers really are cheaper than at discount stores back home. The Singapore Handicraft Centre is the place to snap up batiks from Indonesia, gems from Sri Lanka, and carpets from China.

Singapore's vendors sell quick one-dish meals, inexpensive snacks, and tropical fruits.

Singapore's sights include lively ethnic neighborhoods—the Arab Street area, Chinatown, and Little India—mosques, temples, and gardens. There are many reminders of the country's British colonial heritage, such as Victoria Memorial Hall and Theatre and the imposing bronze statue of Sir Stamford Raffles.

On the outer islands, some served by regularly scheduled ferries, visitors may swim, snorkel, and picnic.

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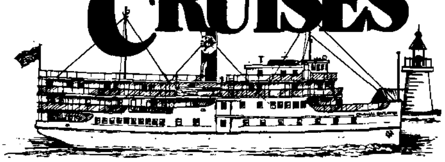

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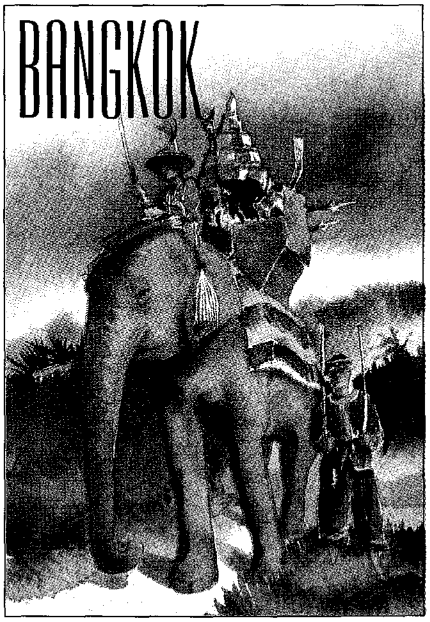
Because of a recent building spurt, hotel rooms are bargains. They averaged $70.22 per night in 1986, according to the Singapore Tourist Promotion Board, while rooms in Hong Kong averaged $115.33 per night. Among the shiny new tower-hotels are the Oriental Singapore, the Marina Mandarin, and two Westins in the giant Raffles City complex.

The *Lonely Planet* guide book, which is strong on sightseeing and geared to the budget-minded, and the *Insight Guide to Singapore* make worthwhile pre-trip reading.

For more information, contact: Singapore Tourism Promotion Board, 342 Madison Avenue, Suite 1008, New York, NY 10173; 212-687-0385. ●



Small boats chug Bangkok's canals, pausing at gilded temples and jeweled palaces.

Thailand is a nation of frequent festivals, all characterized by color and spectacle—candlelight processions, floral floats, traditional dancing and singing, incense, fireworks, and elephant round-ups. To celebrate the king's sixtieth birthday (and Thailand's growing popularity with tourists) the country has declared 1987 Official Visit Thailand Year and planned even more festival days than usual.

The most-impressive celebration during Visit Thailand Year will be the Royal Barge Procession, to be held in Bangkok on October 16. More than fifty ornately carved wooden

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arges will carry the royal entourage to Wat run, the Temple of Dawn, where the king will articipate in Royal Thot Kathin, a Buddhist eremony. The scarlet-and-gold barges, last sed in this ceremony twenty years ago, are ıanned by chanting oarsmen in native ostumes.

Other Thai festivals in 1987 will include oronation Day, on May 5, the queen's birthay, on August 12, and Loy Krathong, the estival of Lights, on November 5.

A highlight of any visit to Bangkok is the uisine, flavored with hot chilies, garlic, basil, nd cardamom. For those who would like to ›arn the basics of Thai cooking, the Oriental lotel in Bangkok, treasured for its riverside ›cation and romantic rooms, organizes a ve-night cooking school package. The school limited to groups of twenty and features emonstrations and hands-on preparation of ppetizers, salads, soups, stir-fried and :eamed dishes, and desserts. The Oriental's ackage includes accommodations, lessons, ıost meals, sightseeing, and transfers, and ›sts $965 per person, double occupancy. here's an additional charge for an optional ver-boat cruise to Ayutthaya, the capital of ıcient Thailand.

Skilled tailors are everywhere, ready to stitch up safari-type suits or silk outfits.

Cooking school students visit an open-air ıarket in Bangkok, the Grand Palace, Suan akkad Palace, and the art-filled home of Jim ıompson, the American who launched the ıai silk industry. Two afternoons are left free shop or explore. Some visitors hire a small ›at to slowly chug Bangkok's canals and the 'oad river, pausing at gilded temples and weled palaces. Others ride a motorcycle-›wered rickshaw, called a *tuk-tuk*, around e city.

Most visitors to Bangkok leave with a suit-ıse full of duty-free imported products and ındcrafted Thai goods. The handsome new ver City shopping complex, near the Orien-l Hotel, has treasures in silk, gold, and cela-›n. Skilled tailors are everywhere, ready to ıtch up safari-type suits or silks. To ensure a ›od fit, bring along a favorite garment; it will copied precisely.

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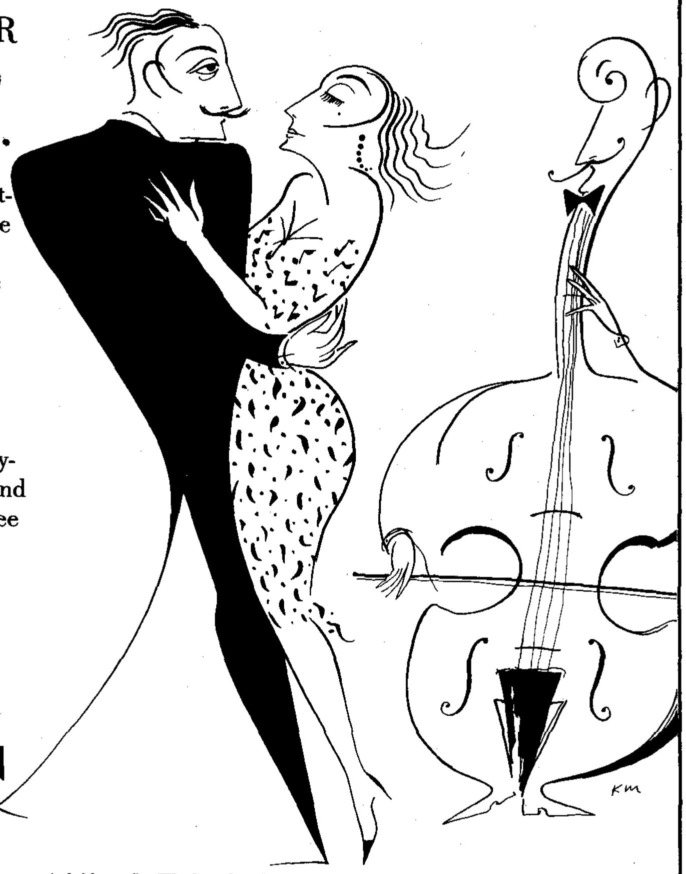

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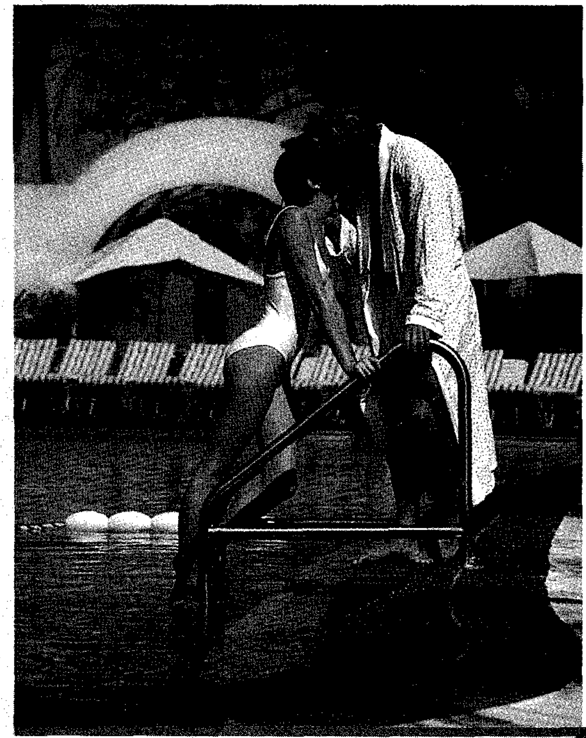

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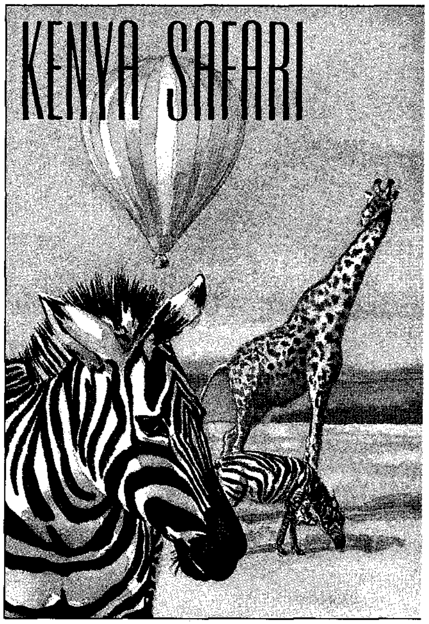

The hills are purple at sunrise, rosy at sunset, and green after the rains.

Safari life is less rugged than in the days of Dr. Livingstone or Karen Blixen. Salt Lick, the treetop-level game-viewing lodge, is a Hilton International hotel. William Holden's Mount Kenya Safari Club, with its private animal orphanage, is managed by an international conglomerate. At Governor's Tent Camp, each tent has an attached private bath. Over treetops where leopards are stashing their kills hover some the world's largest passenger balloons.

Still, safaris have lost few of their thrilling qualities. A classic expedition is the sixteen-day trip offered by Micato Safaris, which maintains an office in Greenwich Village. It costs $3,866 per person, double occupancy with guaranteed departures year-round, although mid-March through mid-June, the season of the "long rains," is the least popular time. This package includes round-trip fa for an overnight flight to Frankfurt, and a nonstop overnight flight to Nairobi, which is skyscraper-studded university town. Nairobi filled with shops like Jamboree and Colpro, where Banana Republic–type basics like jumpsuits and khaki shorts can be purchase altered, and quickly delivered to visitors'

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hotels. Many safari-bound tourists also stop at Karen Blixen's house, now a museum with one of the best gift shops in Kenya.

On the next day comes the time-trip into pre-history by plane and/or van. Game-filled plains unroll between severe hills that are purple at sunrise, rosy at sunset, and green only after the December or April rains. On Micato Safaris, guests rise before the sun, when heady Kenyan coffee is brought to their doors before the morning game run. Later comes breakfast—tomato omelet perhaps, with sweet fresh pineapple and hot croissants—followed by a swim, a buffet lunch starring Kenya's own marvelous vegetables and perhaps some fiery curry. By late afternoon, it's time for a second game run, followed by drinks, dinner enhanced by French wines, and convivial hours around a bonfire (or in lodges, around the VCR, watching documentaries).

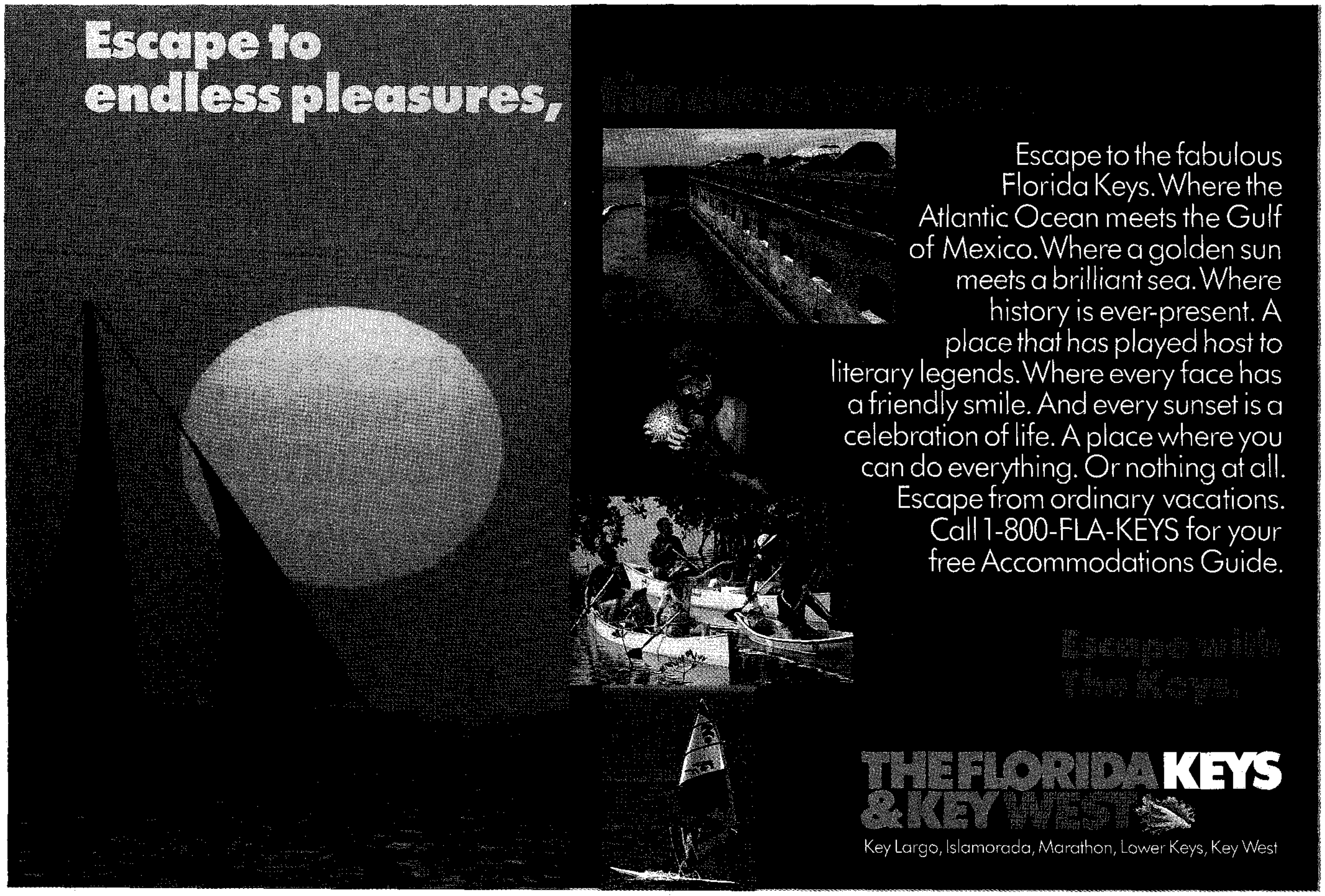
A Micato game run begins when travelers clamber into a white Nissan sunroof van, furnished with armchairs and an ice chest of soft drinks and Kenya's hearty Tusker beer. The vans head off across the grassy plains, pausing at the most photogenic clusters of elephants, wildebeests, giraffes, and buffalo. Micato's guides are Kenyans, schooled and licensed to see to travelers' safety, comfort, and thirst for information on flower names, animal feeding habits, and the proper price to pay for Masai bead necklaces. The guides know where to spot a lion—it is six feet from wherever five other vans have lined up, each positioned so that passengers get the best light when the somnolent beast does his MGM yawn. On today's safaris, animals are shot with nothing more lethal than a camera (a long lens is recommended and a video camera is ideal).

A game run begins when travelers clamber into a sunroof van furnished with armchairs and an ice chest. The van pauses at the most photogenic clusters of elephants, wildebeests, giraffes, and buffalo.

On Micato's sixteen-day trip, guests spend at least one night in Samburu Game Reserve or Amboseli National Park, and two nights in the Masai Mara Game Reserve, Kenya's corner of the Serengeti Plain. Another night is spent in an elevated game-viewing lodge such as Treetops or Salt Lick, and a restorative night is passed in the Mount Kenya Safari Club, smack on the equator, where liveried waiters serve a seven-course candlelight dinner.

A balloon flight over the Masai Mara reserve costs $225, including a champagne breakfast in the bush.

For more information, contact: Kenya Tourist Office, 424 Madison Avenue, New York, NY 10017; 212-486-1300. Micato Safaris, 57 East 11th Street, New York, NY 10003; 212-777-9292. ●



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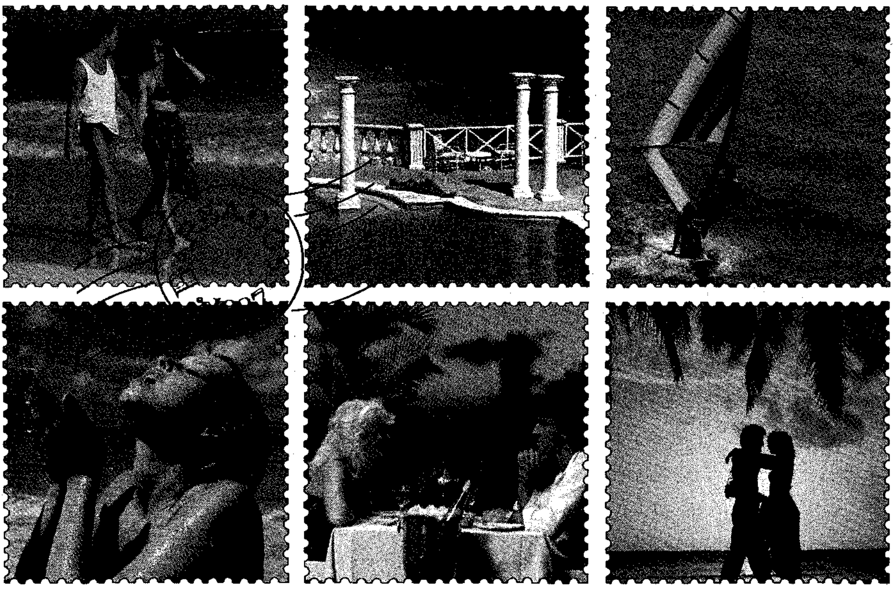

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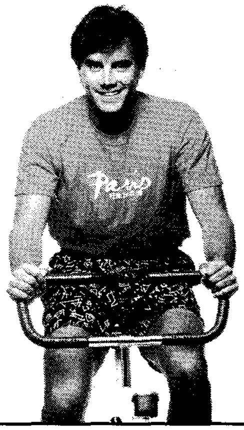

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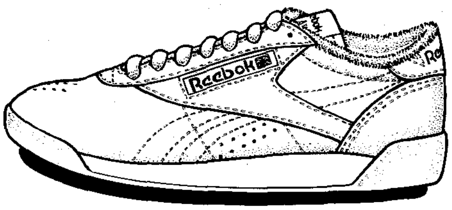

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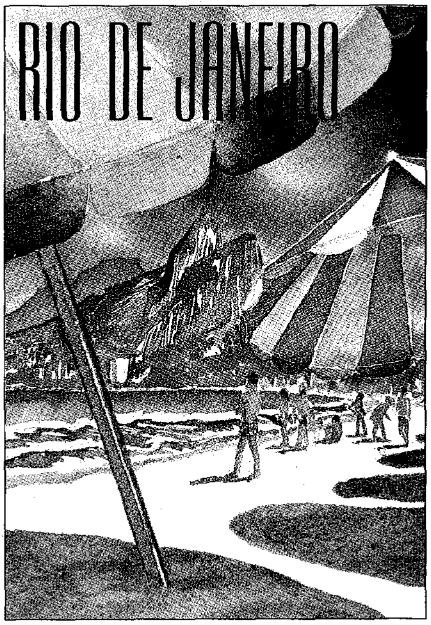

RIO DE JANEIRO

The beach is for people-watching: How small can a bikini be?

For restless New Yorkers who find little stimulation in a lonesome curve of sand, Rio de Janeiro's unique combination of city sophistication, sandy beaches, and year-round sun make it a superb choice for a week-long vacation. (In July, the Brazilian winter, temperatures can dip to 60 degrees, but 80 is the annual average.) Although Rio is best known for its soul-shaking pre-Lenten Carnival, it's an exciting place to visit any time of the year. And the exchange rate (about fifteen cruzados to the dollar) makes even the plushest seaside hotels—Caesar Park and Rio Palace—seem like bargains.

The social life of the Cariocas—as Rio's 6 million residents call themselves—and their visitors is played out on broad crescents of beach that begin in the city center and swing south to Copacabana, Ipanema, and São Conrado. Because crime is a pressing possibility in Rio, people take only a towel and sunscreen to the beach. (Cariocas warn: *no* watches, *no* cameras, *no* wallets.) Often, the surf is so strong that swimming is done in hotel pools while the beach is the place for volleyball, surfing, flirting, and discovering just how small a bikini can be.

Dusk comes early this close to the equator, but Cariocas dine late, after nine. Current favorite gourmet restaurants are Mariu's or Porcão, for grilled meats; Sol e Mar, for succulent sea fare served under the stars; and Bec Fin, for Brazil's beef and vegetables, prepared in authentic French style. Saturday afternoon is the traditional time to eat feijoada, a meal consisting of variations on the themes of beans and pork; the Caesar Park and Inter-Continental Hotel are noted for their presentations.

Rio's nightlife is legendary. Las Vegas-style samba shows featuring Carnival paraders are given at Plataforma I or Noites Cariocas, a nightclub in a spectacular setting halfway up Sugar Loaf Mountain. Trendy Cariocas do their own prancing at Carinhoso or Alo Alo, in Ipanema, or at Asa Branca. But at night many Rio residents, representing all strata, go instead to temples devoted to macumba, a religion with roots in African and South American Indian rituals. Hotel desks know which currently welcome visitors.

Shopping is most conveniently done where the Cariocas do it, in shopping malls like Rio Sul, in the boutiques of Ipanema, and at Latin America's best known store, H. Stern. For one not ready to spring for the Brazilian tourmalines and citrines this jeweler made famous, a few floors (and many cruzados) below his main showroom is a gift shop where five dollars buys a choker of polished stones, a captivating kite, or other typically Brazilian goods.

Sugar Loaf and Corcovado are obligatory pilgrimages for any tourist. From each peak, one gets a heart-stopping view of the city bracketed by water and mountains.

Sugar Loaf and Corcovado, site of the giant mountaintop statue of Christ, are obligatory pilgrimages for any tourist. From each, one sees the other peak and gets a heart-stopping view of the city bracketed by water and mountains.

Flying to Rio is a matter of an easy overnight nonstop flight on Pan Am or VARIG, Brazil's national airline. VARIG offers packages starting at $875 and including bed, breakfast, transfers, and airfare.

For more information, contact: Embratur, the Brazilian Tourist Board, 551 Fifth Avenue, New York, NY 10176; 212-286-9600. ●

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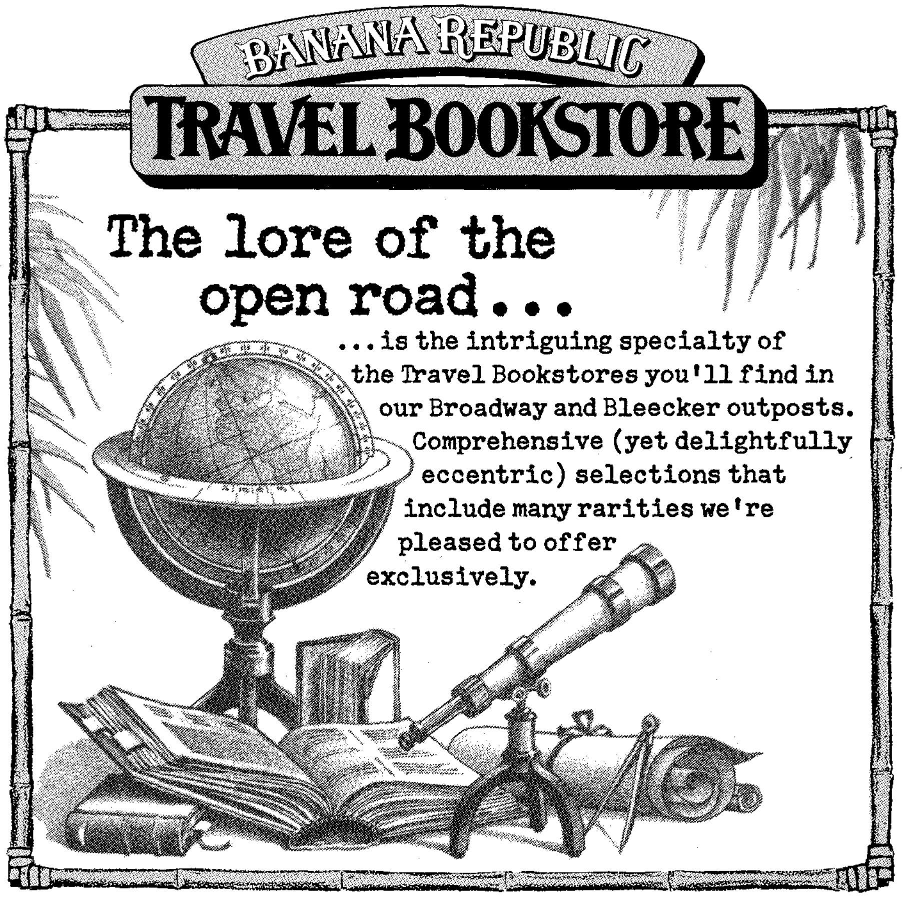

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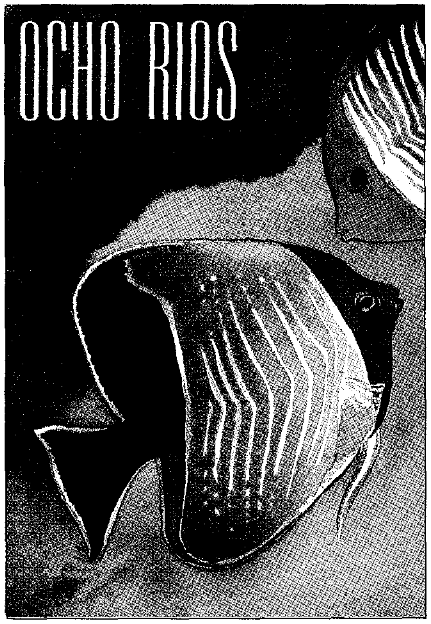

This lush, mountain-backed region has rivers, waterfalls, gardens, and sparkling beaches.

Jamaica offers the customary Caribbean diet of sun, rum, and inertia—and considerably more. This is a land of haunting history, of grand old plantations, of "yard" artists who turn slum walls into vibrant canvases, and it is the land of reggae. Pleasure-bent vacationers can easily experience these attractions in Ocho Rios, sometimes called the garden of Jamaica.

In Ocho Rios, visitors find the peace and tranquility that is often hard to come by in Montego Bay, the resort center to the west. It's a lush, mountain-backed region of rivers, waterfalls, sparkling white beaches, and surprises such as Firefly, Noël Coward's home, now a museum. Dunn's River Falls, a 600-foot cascade, is on the itinerary of most visitors. From Shaw Park Gardens, there's a fine view of the harbor. Ocho Rios also has three duty-free shopping centers and a working plantation, Prospect Plantation, that is open for tours.

Three of the eight independent resorts that have banded together under the name Elegant Resorts of Jamaica are in Ocho Rios. These include Jamaica Inn, an intimate and luxurious establishment with only 45 guest rooms; Plantation Inn, where all 80 guest rooms and suites have private balconies; and the recently refurbished San Souci, which now has a spa.

Each year, in the capital of Kingston, Jamaica celebrates itself with a month-long event called Festival! that climaxes on Independence Day, the first Monday in August. This year marks the twenty-fifth anniversary of independence, so plans are under way to include Ocho Rios and other north-shore communities in the festivities. Marching bands and song contests will spill out to the resort towns, and these communities will host performances by the acclaimed National Dance Theatre Company, the Jamaica Folksingers, and reggae bands.

Year-round, reggae can be heard at chic night spots like the Little Pub or The Ruins, both in Ocho Rios. The Ruins is known for the tree that grows straight through its roof, and for its Chinese-Jamaican food, as well as its music.

Jamaica also offers a wealth of outdoor activities. In the Negril region, visitors scuba dive and snorkel. Port Antonio is prized for its big-game fishing; Montego Bay for its golf courses. Another Elegant Resort here is The Half Moon Club, notable for its 400 acres of tropical gardens.

Jamaica's sports menu includes everything from the traditional to the trendy. The newest activity is guided sunrise hiking in the Blue Mountains, where one of the island's most coveted souvenirs, coffee beans, grow.

The sports menu on this island includes everything from the trendy—jet waterskiing—to the traditional: polo and riding (Chukka Cove is the new equestrian center). The newest sport is guided sunrise hiking in the Blue Mountains, where one of Jamaica's most coveted souvenirs, coffee beans, grow.

By May 1, Jamaica will have switched to low-season prices. The educated guess of a key Caribbean-tour operator, Joe Garzilli, owner of Flyfaire Vacations, is that package vacations will include $199 round-trip airfares on Eastern or Air Jamaica.

For more information, contact: Jamaica Tourist Board, 866 Second Avenue, New York, NY 10017; 212-688-7650. ●

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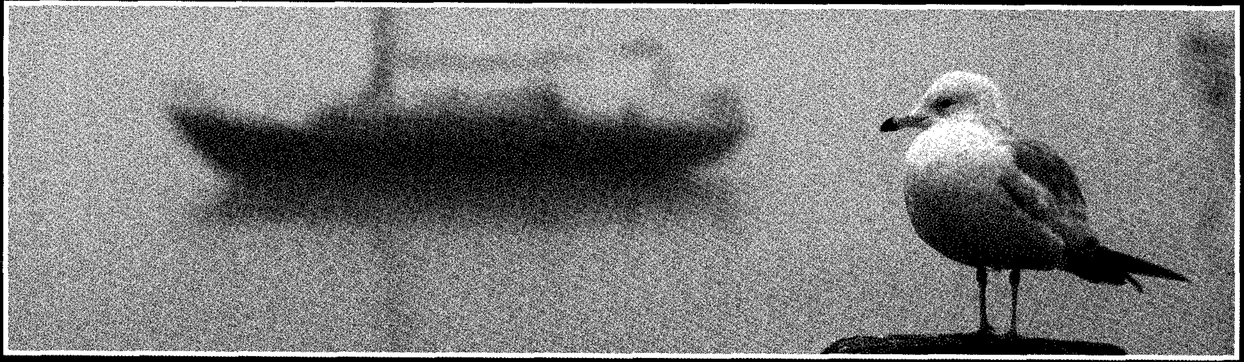

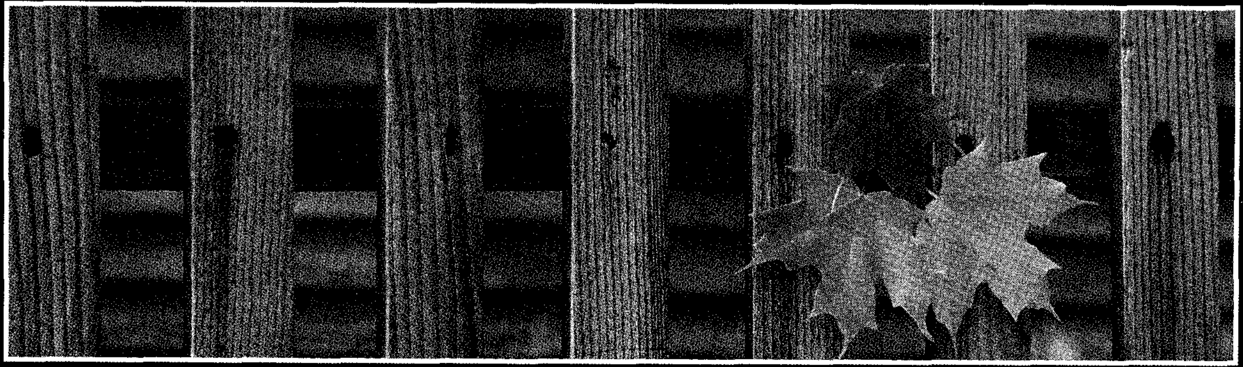

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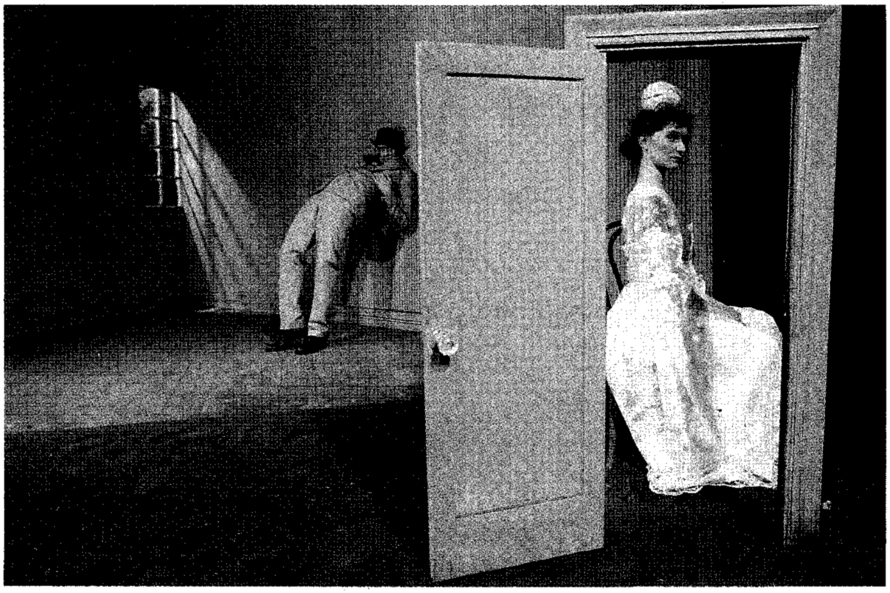
STRICTLY FROM HUNGER

"...Despite the distractions, 'A Country Doctor' can dimly be followed. The rest is decimated, distorted beyond hope of meaning..."



CAVORTING TO KAFKA: *Dancers Rob Besserer and Paola Styron in* The Hunger Artist.

KAFKA, WROTE VLADIMIR NABOKOV, "IS the greatest German writer of our time. Such poets as Rilke or such novelists as Thomas Mann are dwarfs or plaster saints in comparison to him." That may be a slight exaggeration, but give or take a bit of extra greatness, Kafka was genius enough not to deserve what Martha Clarke and her associates have perpetrated in her latest theater piece, **The Hunger Artist.** It is a feat more pernicious than *The Garden of Earthly Delights* or *Vienna: Lusthaus,* for in neither of those could she take masterpieces of prose such as "A Country Doctor," "The Metamorphosis," "A Hunger Artist," and, not least extraordinary, the autobiographical "Letter to His Father" (incorrectly pluralized by the program into "Letters to My Father"), and wantonly, arrogantly, cloddishly turn them to dust.

Or perhaps to sand. Sand has been prominent in several plays the last couple of years, and thus inspired, Miss Clarke transposes Kafka, literally and figuratively, into a sandlot. Only she goes the sand people one better by substituting deliciously squishy-squooshy dirt you can burrow in—and "burrow" is so Kafkaesque. In the dark-colored, floor-level dirt, there are a few scattered chairs, a child-sized door with its jamb, and a hole (or conversation pit) from which characters and clouds of dry ice emerge. Behind and above all this, Robert Israel has designed, on a small stage, one corner of a very high room with one tall, elevated, narrow window through which Paul Gallo's lights evocatively finger the stark, corrugated walls. The only conspicuous objects are an antique hobby horse, of which virtually no use is made, and a photograph of Kafka that is severely overworked: hung on a wall, planted in the dirt, brandished around the stage.

In Israel's understated costumes, the performers are a primly garbed narrator, Brenda Currin, who sometimes becomes a character in the plot; a glum, wasted-looking protagonist, Anthony Holland, who sometimes narrates; a ten-year-old child, identified as Young Kafka (David Jon), who assumes various roles; a male and a female dancer (Rob Besserer and Paola Styron), who dart about, strike attitudes, climb on what furniture they can find, and indulge in sexual mischief; and musicians (Jill Jaffe, Bill Ruyle), who sometimes join the cast in song or action.

The playwright Roger Greenberg, currently represented by *The Maderati,* adapted the texts, a tripartite procedure consisting of fragmentation, centrifugation, and vulgarization, which last subdivides into cheap updating and even cheaper laugh-getting. Thus the unspecified beetle Gregor Samsa turns into, of which Kafka insisted that there be no illustration, is told here, "A father doesn't raise a child so he should become a cockroach," and the now female impresario-narrator addresses the hunger artist as Shnookie, and summarizes his problem as "changing times, blah, blah, blah; shortened attention span, blah, blah, blah," which is at least an accurate diagnosis of how shows such as this one come into being.

The tenor is established early on as Miss Currin and Mr. Holland bat around some of the lines and actions of "A [not, as in the program, "The"] Country Doctor," soon to be joined by Young Kafka in his nightshirt. Meanwhile, the dancers strut and cavort unrelatedly, to which activities they will add magic tricks. Thus while the doctor comforts an incurable patient, the male dancer drops his pants, moons the audience, lifts the female dancer's skirt, and proceeds to bugger her, which is either totally gratuitous or symbolizes Miss Clarke's penetration of Kafka's mysteries. But at least, despite the distractions and general comic-book level, this story can dimly be followed. The rest are decimated, bedizened, and distorted beyond any hope of meaning.

Tossed into the pot are a few slivers from Kafka's diaries and correspondence—the most obvious ones, such as the famous wish to spend one's life writing in a cellar or a smidgen of Dora Diamant's heartbreaking comments about her lover's last phase. This stuff is merely obtrusive; positively disruptive are certain musical interludes, for which the gifted Richard Peaslee has incongruously set certain irrelevant—and, as delivered, well-nigh inscrutable—foreign-language texts, one of which I was able to decipher as Rilke's magnificent epitaph for himself, "Rose, du reiner Widerspruch..." ("Rose, thou pure contradiction"), which, in this context, seemed more like pure perversity.

But anything goes: In the middle of one of his speeches, Gregor deviates into one of Shakespeare's sonnets; for no reason, Miss Currin removes her undies and buries them (would Gertrude Stein have made of it "Panties in the earth,/ Mirth"?); Mr. Besserer plants himself in front of the hunger artist, breaks some

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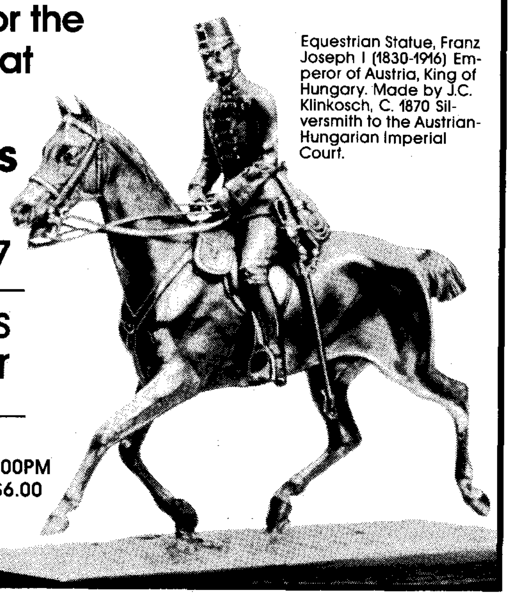

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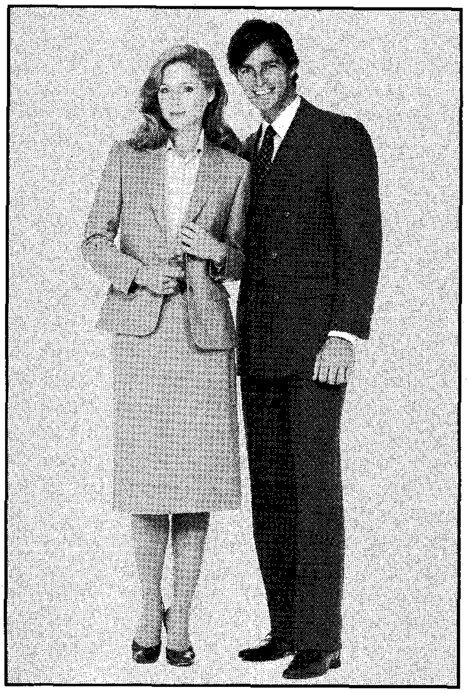

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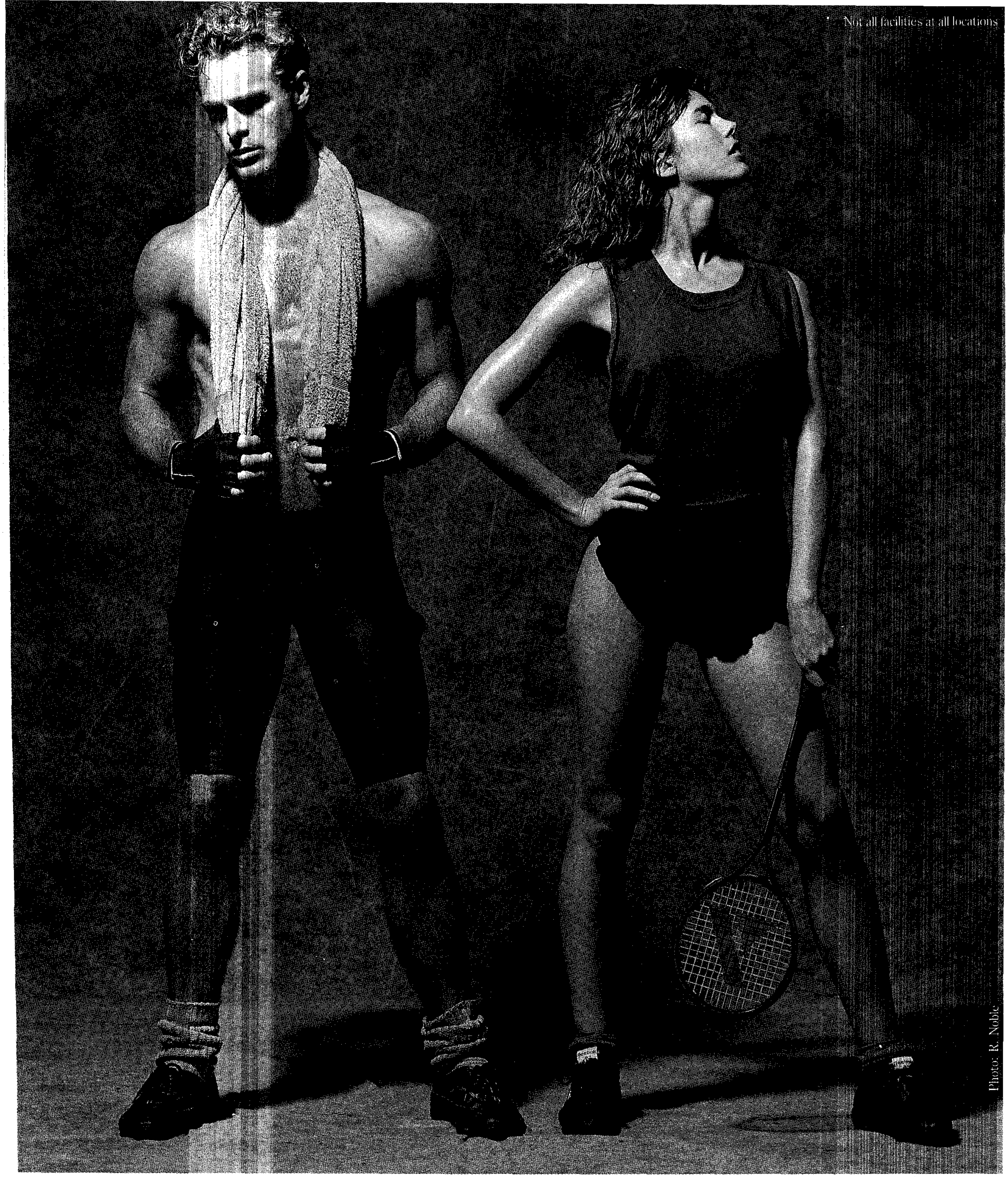
eggs into a pan, covers it, removes the lid, and reveals several white mice he then prepares to swallow. Was Kafka's moral that without breaking an egg, you cannot make fried mice?

The scandal of this "work in progress," as *The Hunger Artist* is subtitled, is that it illustrates all too well the regress or retrogression of modern "culture." People who wouldn't be caught dead reading one of Kafka's masterworks can quickly and easily consume such sophomoric and onanistic shenanigans, and, what with the cachet of Kafka's name attached to them, congratulate themselves on absorbing and applauding High Culture. Israel's designs and Gallo's lights are splendid; otherwise, this work should progress or transgress no further.

ITS SHORTNESS AND LACK OF INTERMISSION kept me at *The Hunger Artist,* but wild horses couldn't have dragged me back to the second act of **Gay Divorce** [*sic*],which, in its present avatar, has lost a great deal more than its definite article. This Cole Porter show was no hit even in 1932, though it did mark Fred Astaire's farewell to Broadway and generate a movie that had more Ginger. The book is now adapted by Robert Brittan, the staging is by Robert Brink, and the venue is a hole-in-the-wall named Kaufman Theater after its owner, who also produced. Everything about the enterprise is resolutely backward-looking; only the title retains a certain prophetic timeliness.

The score both adds to and subtracts from the original, but the half of the book I caught, while following the original outline, struck me as all subtraction. The minuscule stage is more suited to Beckett than to choreography; the two pianos, piped in from the lobby, provide perfect canned sound; the breakneck shifting of scenery through darkened aisles adds a hazard to one's limbs, though the front-row spectators stand an equally good chance of a kick in the chin. As performed here, the heretofore indestructible "Night and Day" is a number more fit for the hit list than for the *Hit Parade.*

Chin, by the way, is what Oliver Woodall, the leading man, leads with, as well as hyperassertive, ever-extended arms at the end of which I expected a tin cup to materialize—certainly his performance and aspect beggar description. I felt sorry for Debra Dickinson, trying to be romantic vis-à-vis him. Though of the rest only the four chorines could quite reach his level, no one but Leonard Drum and Joaquin Romaguera managed to keep chin above water. The plot revolves around the divorcing heroine's mistaking her new love interest for the professional co-respondent hired by her lawyer—an entirely natural mistake in a production in which just about everyone is a co-respondent of some sort. ■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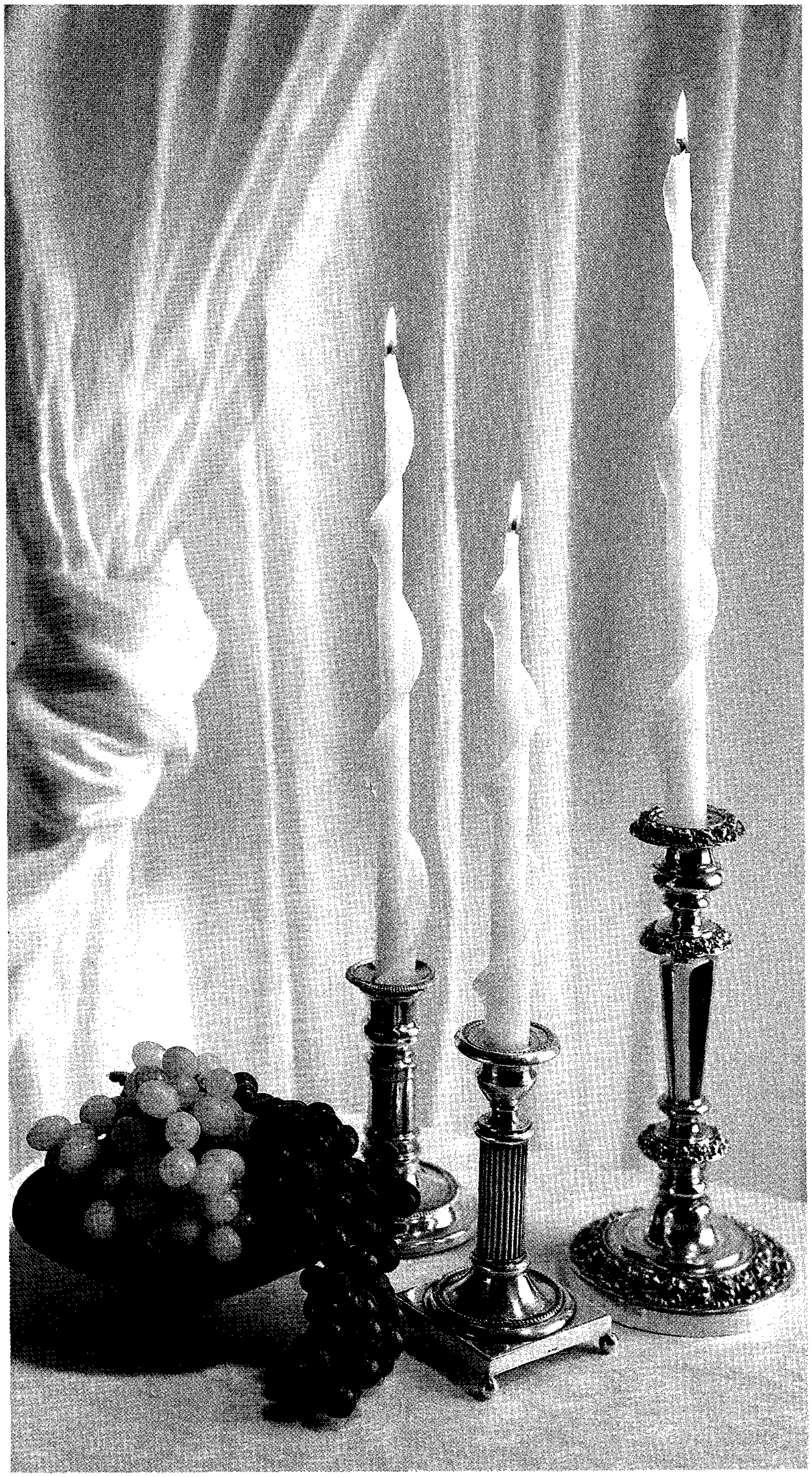

Wax Elegant

Until now, our taste in candles has always leaned away from the novel and toward the resolutely predictable—tapers in white, ivory, or occasionally, in deference to the late decorating great Rose Cumming, black. But that was before we got stuck on these exquisite spirals of natural beeswax. They are available in ivory only in twelve- and sixteen-inch lengths ($13.50 and $16), and they look good singly, better in pairs, best massed in front of a mirror. **—Marilyn Bethany**

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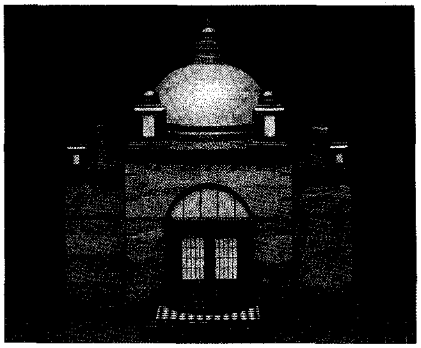
Photographs by Rita Maas (pitcher courtesy of New Farm).

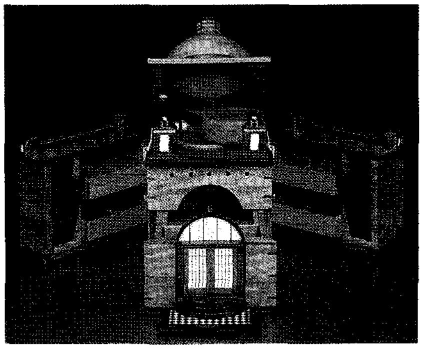
Seams Like Old Times

There's something reassuring when a new store in SoHo harbors an old-fashioned respect for detail. At the Smiths, the attention to stitching, buttons, and the press and drape of a garment is paramount. Owned by Elizabeth and Tony Smith and their friend Lisa Friscia (owners also of the Sea Trellis in Amagansett), the shop offers clothing that is mostly of their design. Although there *are* wonderful Margaret Howell shirts, some with dyed-to-match buttons and shoulder pleating. Men's shirts are made of Sea Island cotton (they'll do custom sizes); slacks have a slouchy forties fit; ties are slim or wide; there's a well-edited collection of sport jackets and a marvelous mohair-and-wool tuxedo. The women's clothing is equally timeless: beautifully cut jackets, pleated skirts with pearl buttons, Irish jacquard-linen dresses and dusters, not to mention Marina Spadafora's spun-rayon separates. Prices are surprisingly gentle. (From $30 to $160 for shirts and $50 to $145 for slacks; $530 for the tux.)
THE SMITHS/*454 Broome Street/431-0038*

Cache Palace

It's rare to find a jewelry box every bit as extraordinary as any jewel you'd store inside. This triumph of craftsmanship is the work of Paul Rochon, whose woodworking efforts are usually larger in scale—tables, beds, and chairs. But when a couple commissioned him to design a jewelry box for their fifth wedding anniversary, Rochon created this gem. He used wood from five continents and five inlays of ebony to commemorate the years of marriage, and he designed an interior that's as intricate as the outside. And since he enjoyed working in miniature, Rochon is now building three additional architectural delights, from $2,500 to $3,000 for the fourteen-inch-high building shown.
PAUL ROCHON/*201-653-8096*





Photographs: top, Mark Roskams; bottom left and right, Larry Bercow.

The Insatiable Critic/Gael Greene

FOUR FOR THE MONEY

> "…At the Safari Grill, the spices of China, Thailand, India, and Brazil are woven into a cuisine that is familiar but exotic…"

ISN'T THERE A RULE THAT WHAT GOES UP must come down? I'm not much of a scholar, but I notice it seems to work in physics, economics, and politics. Witness the football, the price of gold, and Imelda Marcos. But the tag on a gold bracelet at Tiffany's is immune to the rule. And so, for a long time, was the cost of eating out. That's why my pulse is racing over what I hope turns into a trend. It's not even quite a murmur yet—the move to slash prices—but with the new income-tax hobble of expense-account dining, it could become a roar.

Survival is one compelling motive. The Safari Grill and Bud's were struggling before they discounted their menus. Trimmed-down café prices are a strategy to fill seats and woo grazers at Batons—and at Arizona 206, where chef Brendan Walsh's masterly palate is reflected in such daily notions as superb fried calamari, crisp-charred chicken with barbecued beans, and perhaps the most aristocratic fajitas in town, at $6 to $12 a plate. (But it's time to fix the smoker or open the windows.)

Chez Louis turns away dozens of 8 P.M. reservations, but a blazing-white sea of empty tables at ten prompted the new late-night menu. From 10:30 P.M. on, you can stop by for just onion soup or an ice-cream sandwich, or the "champagne blowout"—soup or salad, the house's celebrated chicken, duck confit, or cassoulet, and dessert, for $19.95 to $24.95, with Dom Pérignon slashed to $65 (from the daily $95) or Chandon Brut at $18.

THERE'S A NEW ELECTRICITY AT THE **Safari Grill**, a warm rose glow radiating from a glass wall that once shone cool white, moving palms reflected on freshly painted ceilings, slyly witty murals—limousines and camels moving across the desert. And prices have dropped 25 to 30 percent.

It may sound like sacrilege to fool around with a scheme by the food world's hottest designer, Sam Lopata, but Safari-master David Keh wanted to jazz up the vast space to go with this newly gentled pricing. He enlisted a theatrical team: Tom Lynch and Robin Wagner, who designed *Dreamgirls* and *42nd Street.*

Now the entrance is less subtle, the color more intense. There are fancy cocktails—spiked with guava, mango, and passion fruit—and fresh popcorn at the bar. An aviary of delightfully silly painted birds perch on the tables. And David Lawson, an émigré from Jeremiah Tower's San Francisco Stars, runs the kitchen, weaving the spices of China, Thailand, India, and Brazil—chili heat, the perfume of clove and cumin, undertones of cardamom, and aftershocks of pepper—into a cuisine that is familiar but slightly exotic. And deliberately or not, the earnest, amateur serving crew reflects the same ethnic counterpoint, all in jungle khaki with leopard-spotted neckerchiefs from Banana Republic.

SAFARI GRILL: *The décor is hotter, the prices are cooler.*

A serious penny-pincher could fuel and forage happily on the house-baked caraway-and-onion-studded focaccia and rich sourdough bread, never straying beyond the starters ($3.50 to $6.50). My favorites are a haunting red-bean soup swirled with spiced yogurt; a pasta salad of penne, smoked duck, and peanuts; moist salmon glossed with Kenyan-pepper sherry on a bed of zestily dressed arugula; perfectly cooked and wondrously spiced prawns with garlic and scallions; and juicy roast quail with a delicious lentil-rice-and-barley salad that crops up again with several entrées.

An ugly, almost kerosene taste taints the grilled vegetables. Certainly, it overwhelms the grilled onions with otherwise dry and nerdy lamb sausage. Is it a mesquite curse? Whatever it is, chops and steaks—lamb, veal, tuna, red snapper, one evening's special mustard-glazed salmon—are tasty and carefully cooked, immune to the evil. Among the entrées ($12 to $18), even chicken breast—so often arid and boring—sparkles under a powerful scallion paste, and its wedge of crisp Chinese noodles is a joy. Basmati rice, chili-kissed roast potatoes, apple-currant chutney, and the Oriental spicing of eggplant-tomato relish add pleasing surprises.

"How would you like your pork chop cooked?" the waiter asks, provoking waves of anxiety. Not only am I known here, but it's clear I like most everything rosy and rare.

"I'd like it cooked," I say. "And juicy." That's how it emerges, a double-thick chop, marinated, basted, and painted with an inspired palette of flavors. Only the tough duck in a murky sauce and one evening's bland oysters with peppered sherry in a glass too narrow for dipping fail to please.

Perhaps the dessert prices ($3.50 to $6) could be trimmed a bit, but Key-lime cheesecake in a sturdy crumb crust is a winner anyway, as is "Safari sin," a trufflelike slab of chocolate in a puddle of

Photograph by Ted Hardin.

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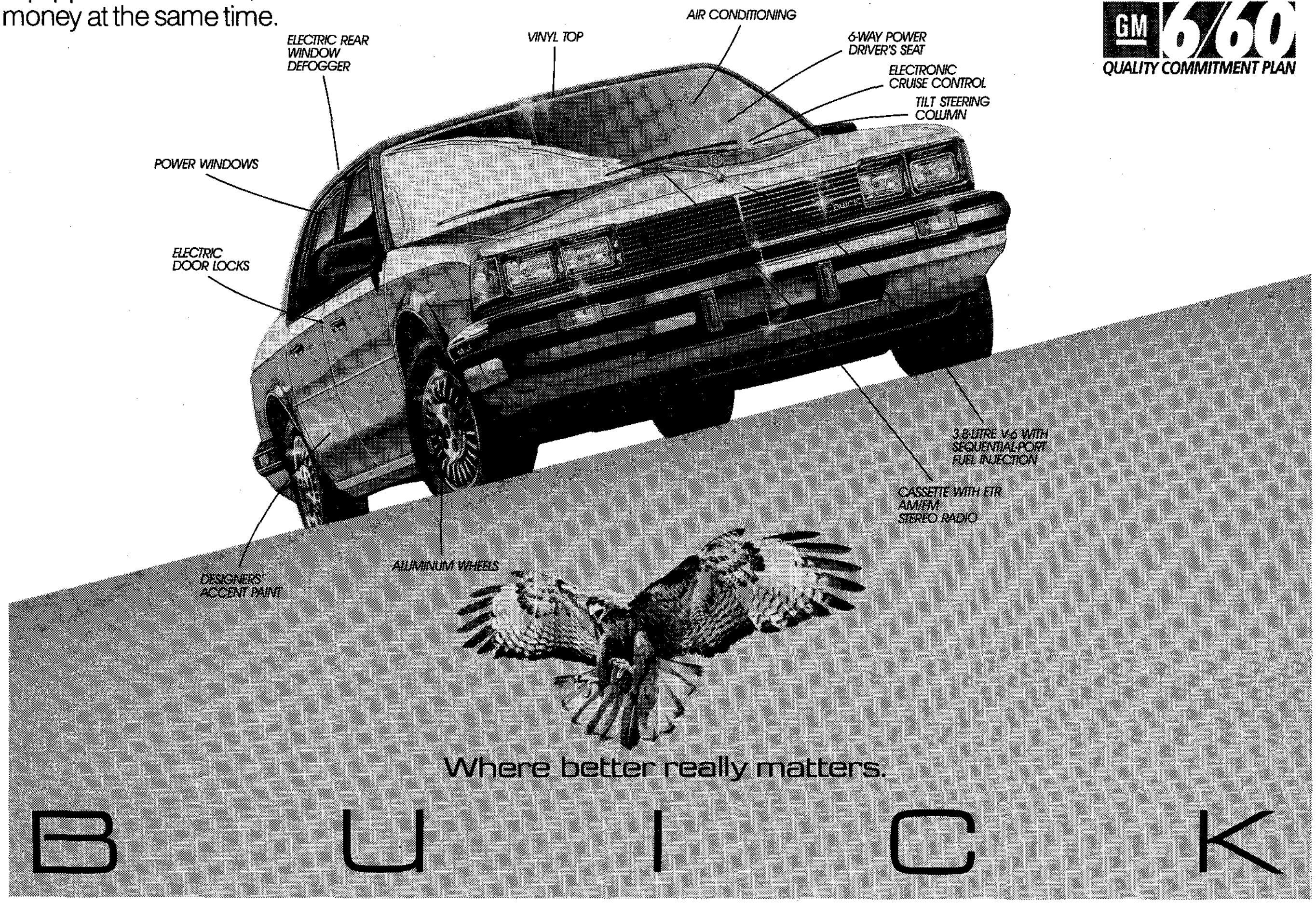
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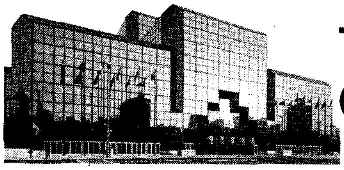

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raspberry sauce. "Death by chocolate" does not exaggerate—deep-dark chocolate mud is gooily frosted and served with cinnamon-chocolate ice cream and a chocolate sauce as treacherous as quicksand. Handsome sweet-potato-pastry tuiles grace not very potent ginger ice cream and icy tangerine sorbet.

If the Safari Grill's new heat and cooled tariffs win a feverish following, stronger coverage at the door and a visible presence overseeing the floor are in order.

Safari Grill, 1115 Third Avenue, near 65th Street (371-9090). Dinner, Monday through Thursday 5:30 to 11:30 p.m., Fridays and Saturdays till midnight. A.E., D.C.

NO WONDER THAT CHARMER MELVYN Master and his chef-partner, Jonathan Waxman, seem like superheroes. Jams, their smart East Side California grill, and Hulot's, the cozy "French" bistro, were instant hits. So, it seemed, was **Bud's,** in the heart of the Columbus Avenue carnival.

But after the first mad, lemming crush, the crowd thinned. Perhaps West Siders just weren't ready for East Side pricing, the two agreed. And now, after a fast face-lift—splashes of pink and blue paint, palms moved to make way for tables, a flamingo installed, striped polo shirts replacing Hawaiian—Bud's is back, prices lopped off neatly, 25 percent and more. The free-range chicken has been set free to streak through tonier Zip Codes. And non-pedigreed chicken here is tender, moist, and ever so slightly blushing—perfection, in my book.

If you don't run amok ordering the $6.25 fancy tipples, you can economize, with appetizers starting at $3 and entrées running from $8.75 to $16.50.

For just $2.50, a quartet can nibble homemade potato chips with a luscious smoked-salmon dip. The quesadillas are irresistible, too. A warm taco platter can feed two or three. And delicious scallop-and-potato cakes in chili butter are easy to share. Bud's does some of the best shoestring potatoes in town—piled mountain high for $3.50. The black-bean salad, corn relish, and fresh tomato salsa can be wonderful, as they are one evening on a platter of lobster and chicken with blue-corn tortillas, but at a Sunday brunch they lack pizzazz.

At times, the kitchen seems sulky or uninspired, and one wishes Jonathan Waxman weren't too busy seeding bistros around the world to alight awhile and perk things up. But the desserts are always celestial. Whatever your waistline and willpower, don't bypass the goody sampler ($4.50 per person), which may include tangy Key-lime pie, rich chocolate wickedness, wonderful cookies, and heavenly ice cream—surrounding a regal hot-fudge sundae with homemade pista-

> "...At Cinco de Mayo, 'la tortilla misteriosa' for two can be fun even for four..."

chio ice cream and pistachio brittle.

Bud's, 359 Columbus Avenue, at 77th Street (724-2100). Open Monday through Thursday 6 to 11:30 p.m., Fridays and Saturdays till 12:30 a.m., Sundays noon to 9 p.m. A.E., C.B., D.C., M.C., V.

A SEEDLING OF SOHO'S **Cinco de Mayo** has moved into a cul-de-sac of Tudor City so mysterious and remote that its cheerful red and yellow neon and good Mexican kitchen are just beginning to win friends.

At lunch, you could choreograph a merger, a coup d'état, or an illicit affair on the $8.95 daily special—perhaps fragrant lime-and-chicken soup, a cheese-stuffed breast of chicken cloaked in a black chili sauce, and tea or coffee—with almost no one to eavesdrop or tattle.

After dark, prices are higher but still gentle, and weekends, a guitar plinks, but the chiclettes have not yet arrived and may never, much as they seem to adore odd, out-of-the-way treks. So discover Cinco de Mayo's mostly delicious exotica at reasonable tariffs—entrées $7.95 and up at lunch, $9.95 to $19.95 at dinner. Even the rather unexceptional margaritas have a way of making everything taste better.

Except for a cactus here and there and whimsical splashes of paint—yellow and bright kelly green—not much thought seems to have been wasted on the setting, so certain gestures are especially charming: The chili-powdered peanuts and pumpkin seeds that come with drinks, in a small dish shaped like a red or green bell pepper. A mushroom-stuffed empanada with sour cream and tomatillo dabs, on the house. (At dinner, it is flanked by chicken, beans, and cheese on a cornmeal crisp.) The sugar-dusted walnut cookies that arrive with the check.

The kitchen may seem a bit slow. Perhaps not if you're in love or on your second margarita. Our noon-hour waitress is high on the quesillo fundido, a melt of cheese flecked with good homemade sausage. "Everyone wants to lick the plate," she declares. The lava is spooned with its tangy sauce into tortillas—kept warm and soft in their own embroidered cotton cozy. Guacamole is first-rate, too, with ribbons of crisp blue-corn tortilla to scoop it up and a slow, surprising afterburn. Crisp chicken-stuffed flautas are rather dry—dip them in any sauce that's handy. Avoid the seviche. Ours, at least, is soggy, drowning in liquid. And you may find the crêpes à la mexicana too elegant—even though they are plump with pepper strips called rajas. A trio of shrimp in a volatile smoked-chili sauce may or may not be tough—once yes, once no. But the house's winning version of the nacho wears a blanket of soft white cheese. And the black-bean soup is heavenly with its crème fraîche float.

"May I guess who ordered what?" asks our dashing Chilean waiter, making a thoughtful distribution based on gender and costume. The house's burrito is a jalapeño tortilla lovingly browned, especially seductive filled with black beans and that homemade sausage or good charred chicken. Tortillas layered with shredded chicken and soft white cheese makes a budín de tortilla that is delicious enough without its extra pea-soup-like sauce.

Sirloin and sausage on a skewer suffers from the toughness of the beef. And marinated kingfish is less than thrilling. Chef Jose Prud'homme's Mexican blue-cornmeal noodles with perfectly cooked scallops and a fresh Yucatán tomato sauce may seem primitive to palates raised on silken fettuccine. But a bowl of tripe soup—misnamed a stew—is sublime, and "la tortilla misteriosa" for two can be fun even for four. First comes a pamphlet of instructions for filling and folding the tortilla. Then a platter of little glass bowls offering spicy beef cubes, nuggets of pork, refried beans, guacamole, rajas, and salsa. If the tortillas are stiff, complain—and a fresh batch will be rushed to the rescue.

Guanábana sorbet and carlota de chocolate are the desserts of choice.

Cinco de Mayo, 45 Tudor City Place (661-5070). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 5 to 11 p.m. A.E., C.B., D.C., M.C., V.

FOR A FEW EUPHORIC DAYS, I THOUGHT I'd found an oasis of good eating at the **Border Cafe** on Broadway at 100th Street. Don't sneer at that address. With uptown-development fever, it could be midtown Manhattan one day.

An amiable innocent totes fine margaritas, exquisite nibbles called tostaditas, commendable guacamole, fiery-hot chicken wings, zesty venison chili, respectable fajitas, and carefully seared swordfish with lots of oomph. Then memorable mud cake. Everything mercifully priced (entrées $6.50 to $14.50).

A second excursion shatters the euphoria. But still, if you stick to my picks and want to see where yuppiedom is moving, the Border Cafe is a good vantage point.

The Border Cafe, 2637 Broadway, at 100th Street (749-8888). Open Monday through Thursday noon to midnight, Fridays and Saturdays till 12:30 a.m., Sundays till 11 p.m. A.E., C.B., D.C. ■

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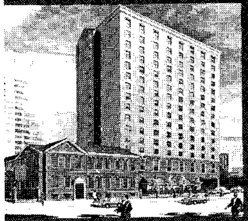

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METAL URGES

"...In his new movie, *Tin Men,* writer-director Barry Levinson returns to Baltimore. I'm very glad he's come back home..."

SMOOTH TALK: *Richard Dreyfuss and Barbara Hershey in* Tin Men.

TALK, TALK, TALK, MOOCH A BITE OF roast beef, talk some more.... What everyone remembers about *Diner,* Barry Levinson's classic 1982 comedy, is the verbal crowding and pushing, the sound of cutups showing their stuff. The five young men were passing time at graduate school or working at nothing jobs; they cared about few things in life as much as entertaining one another. At the diner in Baltimore—their meeting place, their town hall—they could feel on top of everything by being funny. Anyone who couldn't hold his own as a talker would have been thrown out. In conventional dramatic terms, the overlapping stories, jests, and trivial disputes seemed bizarrely irrelevant, yet *Diner,* set in 1959, evoked a whole era by exposing its small talk. The boys, it became clear, were infantile boasters—harmless, frightened of women, a little sad.

In his new movie, **Tin Men,** Barry Levinson returns to Baltimore, where he grew up, and shows us what the boys might have become. Not literally, nor in strict chronological terms: The movie, taking place in 1963, features a new group of characters—con men who sell aluminum siding and are much older than the fellows in *Diner.* In their late thirties or their forties, these guys have settled into their identities. As Henry James would say, the beast in the jungle has sprung: The men have used up their promise, and now have only a shared fate. Yet they are recognizably the same kind of fellows as the ones who sat schmoozing in the diner a few years before. And *Tin Men,* despite the sadness of its theme and a number of weaknesses and limitations, displays the same rich impasto of talk, story, joke, and complaint—an American lyricism. Barry Levinson performed a hack's labors in *The Natural* and *Young Sherlock Holmes.* Perhaps he had to do these films in order to establish his commercial credentials (it's all too easy for a critic to moralize over someone else's career moves), but I'm very glad he's come back home. At his best, he has a writer-director's signature as distinctive as Paul Mazursky's or Woody Allen's.

The aluminum-siding salesmen—or tin men as they call themselves—follow a loose, easy routine, which is probably what drew them to the profession in the first place; it's a life for a talker. The men get up late, meet at the diner for breakfast, and then head for the track or the office for a few hours. Their real labor begins at dusk, when they go out to the suburbs, working the housewives and the tired husbands returning from the city. The sales techniques they've developed (and boast about) are outrageously fraudulent. Anyone who buys from these guys has to be a sap, a *boobus americanus.* But the salesmen, of course, are fools themselves. In all, they are very much like characters out of Damon Runyon or his hard-boiled descendant, David Mamet—gamblers by temperament who blow their earnings fast; foul-tempered, small, vindictive men in narrow ties and straw hats who enjoy only the company of other men exactly like themselves. In certain moods, they can be shrewd and funny, but a woman looking at them could only despair.

They work in pairs, jiving each other during the long car rides. Weird comments pop out of nowhere. "I love this guy Señor Wences.... He's got no overhead. The man's got a hand, a chalk, and a box." They make their living talking: The greatest salesman is the one with the craziest patter. Levinson has cast, as minor players, stand-up comic Jackie Gayle, John Mahoney, and Stanley Brock, who make a background ensemble equal to the cast of *Diner.* The plot emerges from the thicket of inconsequential remarks. Two tin men, Bill "B.B." Babowsky (Richard Dreyfuss) and Ernest Tilley (Danny DeVito), bang their Cadillacs into each other, and a quarrel explodes. Since this is 1963, when the finned, shark-grilled, bulbous Caddy was still king—and for a salesman the absolute, inarguable sign of success—the fight grows into a mutual obsession.

The two men, both very short, fight stupidly, without shame, smashing each other's cars, screaming in parking lots and restaurants. Like professional wrestlers, they take turns humiliating each other and playing to the crowd. Since they are both cowards, neither actually throws a punch, but they have to be "restrained" a lot by their friends, all of them tin men, who follow along happily in the wake of the endless, mesmerizing feud. Hoping to go in for the kill, B.B. seduces Tilley's wife, Nora (Barbara Hershey), a sweet, romance-starved woman who has about given up on her husband. To B.B.'s amazement, Nora falls in love with him and Tilley is glad. Suddenly, B.B.'s stuck with his pawn. A tin man's nightmare.

B.B. is a smart hustler, and Tilley is a

Photograph by Lorey Sebastian.

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dumb one, but they are both bastards. They pride themselves on being tough—in practice, acting like a louse. As B.B., Richard Dreyfuss summons up an ugly, thrusting aggressiveness, which he uses well as a comic style. He lowers a pugnacious jaw and, assuming his stance, jerks his neck and shoulders like a neighborhood bully telling off someone in an ice-cream parlor. Bright but utterly callow, B.B. thinks he's in control of everything and everyone (particularly women), but he's actually a confused, lost man. Dreyfuss gives this character the hard-shelled insensitivity about women (mixed with a need for them) that links his work (in my mind, at least) to Sam Levene's classic performance as Nathan Detroit in the stage version of *Guys and Dolls.*

B.B. is capable of some change (in the course of the movie, he will stop posturing), but Danny DeVito's Tilley is as casemated as an armadillo. His nose pointed down, he sniffs only what's right in front of him. Levinson has misconceived the character—or at least misconceived our interest in him. I've never much cared for DeVito—he's too much the noisy little yapper, a large talking head sitting atop square shoulders—but he's better here than usual. Yet the character he plays just isn't big enough.

Everything Tilley says is self-serving; he never takes the larger view. He doesn't like his wife; he's bored, even oppressed, by her demands, and when she sleeps with B.B., he has a memorable fit of rage, throwing her clothes out the window. He's the kind of male who can't bear a woman's insistence that he pay attention to her feelings. When Nora meekly suggests they go on a picnic, he lets fly with an endless tirade about the dumbness of picnics; it's as if she had suggested they make love on a bed of thorns. Rancorous little Tilley is a fixture, I admit, of the office, the poolroom, the bar, but funny as he is, he's too limited to serve as one of the film's two major characters. In *Tin Men,* his life falls apart and he goes straight down, but as he's getting battered and stomped, he doesn't feel or say anything new, and we can't figure out why Levinson won't let him breathe a bit.

Tin Men is wonderfully paced, with plenty of room for Levinson's special kind of "overheard" comic dialogue to flower and thicken, but it's still a little monotonous. The story doesn't command us half as much as the background it emerges from. And Levinson has blindnesses of his own. Barbara Hershey is stuck playing the same hapless victim of male stupidity that Ellen Barkin did, with greater strength, and real anguish, in *Diner.* She's flat and uninteresting, but it may not be her fault. Some tin may have lodged even in Levinson's soul; he's got to figure out some way of letting women into the center of his stories. ■

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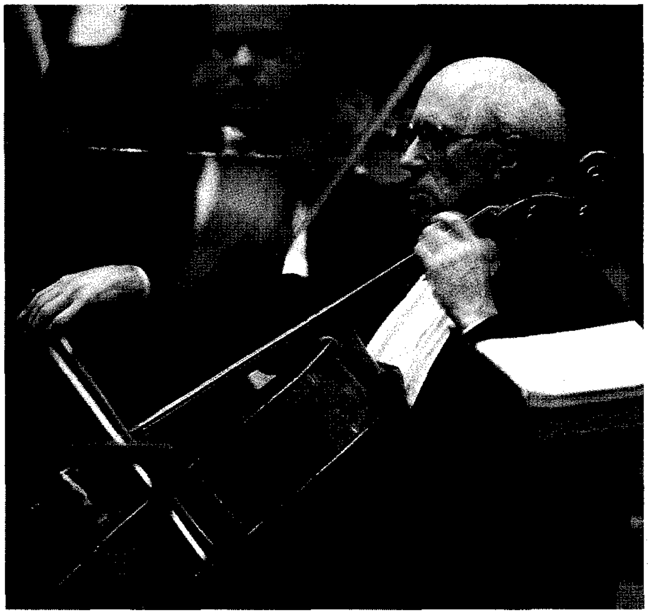
Music/Peter G. Davis

MOST HAPPY CELLO

> "...Rostropovich gathered up the big scores in a loving embrace and squeezed them hard until the juices fairly ran..."

TO CELEBRATE HIS FORTIETH BIRTHDAY, twenty years ago, **Mstislav Rostropovich** played eight concerts in Carnegie Hall over a two-week period. It was a characteristic gesture, outsize and generous. By the time he was through, the cellist had performed 30 works with the London Symphony—virtually the entire standard repertory for cello and orchestra, as well as six scores he had commissioned especially for the occasion.

Rostropovich turns 60 this month, and his 1987-birthday events are proceeding at a more relaxed pace, or so it seems. We have just reached midpoint in a seven-week festival that finds him collaborating with three orchestras but playing only fifteen works, none of them premieres. This time, though, Rostropovich has also scheduled two solo concerts, at the Grace Episcopal Church, devoted to Bach's six unaccompanied cello suites, and later he will put aside the cello to spend two weeks on the New York Philharmonic podium conducting a pair of subscription programs. Additional events are planned for both Boston and Washington, D.C. Obviously, age is not slowing down this irrepressible musical dynamo.



MAN POSSESSED: *At 60, Mstislav Rostropovich is busier than ever.*

I am writing in the wake of just three concerts, one with the National Symphony and two with the Philharmonic, but even that much left me winded. At each of them, Rostropovich gathered up three big scores in a loving embrace and squeezed them hard until the juices fairly ran. That has always been his way, and such an impulsively outgoing spirit is hard to resist. But at one time, the cellist's infectious enthusiasm was invariably complemented and to some extent governed by his fabulous instrumental gift: infallibly centered intonation, a gorgeous bronzed tone, and an expressive ardor so inspirational that the music seemed as if it were being composed on the spot.

Now I'm not so sure. Schumann's Cello Concerto rambled by disjointedly, Haydn's C major Concerto sounded coarse and inelegant, and Bloch's *Schelomo* was practically drowned in slobbering sentiment. One of Rostropovich's most treasurable traits has always been his willingness to take the big risk—an exciting element in his playing, even when it threatened to become vulgar and slapdash. Unfortunately, those were the words that most often came to mind during the first three sixtieth-birthday concerts, as time and again this prodigal musician blithely went over the top.

Rostropovich may not be quite the same cellist he was twenty years ago, but I have a feeling posterity will eventually honor him for something more important than his performing prowess. Few instrumentalists of his stature and prestige have taken such an avid interest in new music, and over the years he has enriched the repertory incalculably by encouraging more than 70 composers, including some of this century's most important figures, to write scores expressly for him. Prokofiev, Shostakovich, Britten, Bernstein, Lutoslawski, Penderecki, and Dutilleux are being represented in this retrospective marathon, and the high quality of their work for Rostropovich is itself a tribute to the cellist's uniquely persuasive musical voice.

The two men closest to Rostropovich, as friends and composers, were probably Shostakovich and Britten, and the second Philharmonic concert appropriately paired their works. Britten's Cello Symphony is one of his toughest, grimmest, and most closely argued instrumental scores—not an easy piece to know, let alone love, but it eventually repays the effort. The Shostakovich First Cello Concerto, on the other hand, is a friendlier celebration of an equally fruitful composer-performer relationship, even when its ebullient strains seem to be masking something darker beneath the surface. With Shostakovich's son, Maxim, conducting and Rostropovich concentrating on every note like a man possessed, these intense and often very moving performances, even though technically variable, gave all who heard them a brush with musical history.

WHAT ONE GENERALLY ENCOUNTERS at concert performances by Eve Queler's **Opera Orchestra of New York** are unusual but worthy works unlikely to be staged any time soon by either the Metropolitan or the City Opera. Lately, though, Queler has extended that policy to give New Yorkers an opportunity to hear certain major singers in roles that they may never perform at the Met. For example: At one point in the planning stages, Eva Marton was scheduled to alternate with Hildegard Behrens as Brünnhilde in the Met's new *Ring* cycle, but management and Marton disagreed over terms. The soprano has since taken her Brünnhilde elsewhere, and two big chunks of it turned up in Carnegie Hall last week, when the Opera Orchestra performed—ingenious idea—the concluding segments of all four *Ring* operas.

Marton's part in this sequence of finales consisted of the Awakening Scene from *Siegfried* and the Immolation Scene from *Götterdämmerung*. Predictably, the voice sounded formidable. Surely no other Brünnhilde today can produce such volumes of firm, rich tone or take each hurdle in the course with such awesome self-assurance. A friend compared her

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performance to that of a linebacker who scores a touchdown with every pass, and this sort of hurtling, muscular vocalism definitely generates plenty of physical excitement. With so much going for her, it seems a shame that Marton does not take greater advantage of her options to sing with more expressive variety. She might think especially about making more of the words, which tend to get lost in an ocean of abstract, if often thrilling, vocal effects. But then, it might well be that the impact of her complete Brünnhilde onstage is not quite this blunt and one-dimensional.

Rainer Goldberg was Marton's Siegfried. If he can sing the entire role as ardently and securely as this one scene on this particular evening, Goldberg will soon be snapped up by every Wagner-hungry opera house in the world. The third key element of the evening was Roger Roloff, an eloquent and experienced Wotan but sounding out of sorts in the Farewell from *Die Walküre*. A dozen other singers portrayed minor gods and goddesses with varying degrees of incompetence, turning the last scene of *Das Rheingold* into a strange sort of Wagnerian high-school pageant. Let's quickly draw the veil of charity over that, Queler's conducting, and the abysmal orchestral playing and remember what the evening was intended to be all about: Eva Marton's Brünnhilde. This provocative taste of it may be all New York will ever get.

I HAVE NO IDEA WHAT THE TIBETAN word for "bad fortune" may be, but just out of curiosity, the chamber group known as **Tashi** (which means "good fortune" in Tibet) might investigate the matter. The latest composition written for and named after Tashi is by Lukas Foss, who says that the score had "a difficult birth." And so it sounded at Carnegie Hall—four movements for piano, clarinet, and string quartet engaged in a fumbling and futile search for the ghost of Poulenc. Foss has tried his hand at just about every style the twentieth century has to offer, often with distinction, but I have never heard anything from him quite this feeble.

I wonder, too, about Tashi, which carries on bravely with three of its founding members: Ida Kavafian (violin), Fred Sherry (cello), and Richard Stoltzman (clarinet). In the 1970s, with Peter Serkin at the piano, the ensemble was a scruffy, feisty crew that used to play the rock clubs, turning young audiences on to classical music. Those days have gone, along with Serkin, who is busily pursuing a solo career, and Tashi seems to be having trouble finding a new identity. Perhaps the time has come to disband, regroup, rethink priorities, and try something fresh. ■

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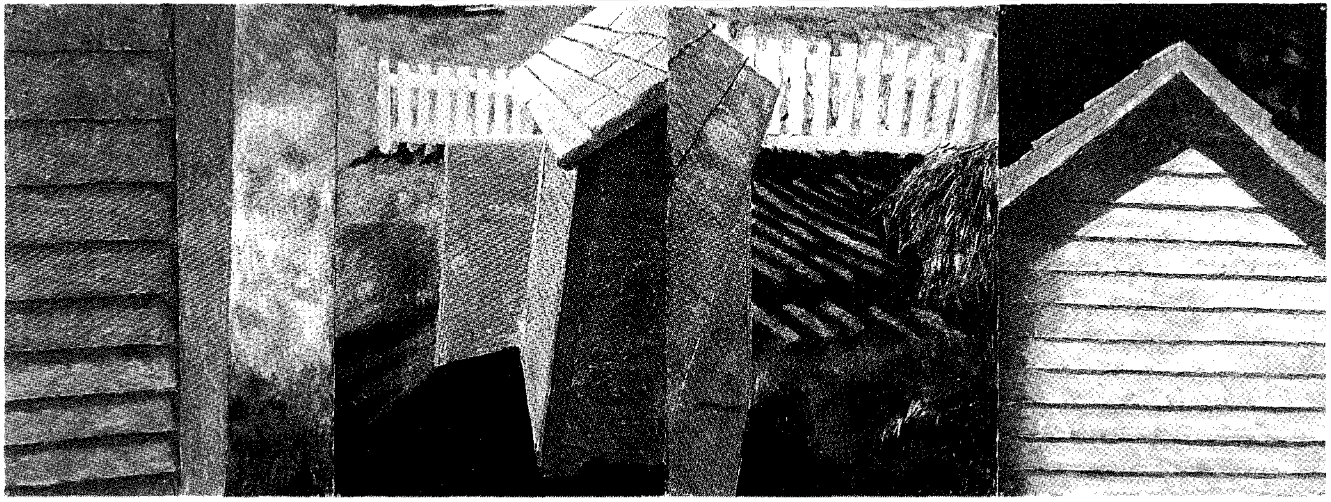
"...In the sixties, Leo Castelli was that rare combination, a diplomat with an adventurous mind, and it served him well..."



THE QUALITY OF LIGHT: *Jennifer Bartlett's* Old House Lane #13.

ANYONE OUGHT TO BE ALLOWED TO LOOK back over a shoulder on a thirtieth anniversary. The rear view in **Leo Castelli's** case presents a grander prospect than in any other dealer's. The question that fascinates the rest of us is, Why Leo? What quickness of eye allowed him to identify the generals of the post-Abstract Expressionist years (and a few majors of minimalism) before the paint on their epaulets was dry? As much of an answer as we'll probably ever get (until he writes his autobiography) emerges from the first of two anniversary exhibitions at Castelli's warehouse gallery, at 142 Greene Street.

The fifteen years that began in 1957 were explosive for Castelli. Ignore, for a moment, the vast historical importance of Robert Rauschenberg, Jasper Johns, Frank Stella, and Andy Warhol, and the signature importance of Claes Oldenburg, Cy Twombly, John Chamberlain, Richard Artschwager, and James Rosenquist. This show is about Leo, and two points are clear. First, it is an extremely careful and diplomatic exhibition, chosen so that all the artists in it—including Salvatore Scarpitta, Lee Bontecou, and Ellsworth Kelly, who haven't done as well—appear of equal stature. To level everyone out, Johns and Rauschenberg had to be cut down a peg, and someone had to hunt all over creation for just the right racing car by Scarpitta, a wonderful but marginal artist whose gritty vehicles, covered with a patina as dark as the crust of gore on some African fetishes, are too primal for the tastes of the eighties.

The other thing to notice is Castelli's tolerance for the outrageous: for Ed Ruscha's painting of the word "smash," or Warhol's 30 Mona Lisas. Castelli says that "everything was so much clearer then," and perhaps it was. You sense the value of outrage during the sixties, when shock tactics were the best way to declare one's independence from Ab Ex pieties. One of the chief pieties of the eighties is outrage itself—a value that diminishes the more it is invoked—and Castelli, along with everyone else, has seemed a little confused. But in the early years, he was that rare combination, a diplomat with an adventurous mind, and it served him well.

At Castelli's main gallery (420 West Broadway), **Jasper Johns** looks over his own shoulder and sees the ghost of his former self. "The Seasons," a set of four new paintings and their accompanying drawings, is little more than a reprise of Johnsian themes, jumbled like magazine illustrations for an article called "This Is Your Life, Jasper." We saw this new Johns in 1984, haunted by mortality and anxious to relinquish his famous chilly reserve in favor of something more comfortable; those pictures, however, provoked tough asides about illusion and the ephemeral self. But hard thinking has now become easy metaphor: Time, for instance, is described by Johns's familiar pivoting forearm, which sweeps in four stops from high noon to evening oblivion. These are Currier and Ives cartoons, complete with spring rain and falling snow. I assume they are temporary lapses. (Both through March 7.)

EX-MINIMALIST **Jennifer Bartlett** HAS SET out to explore her newly discovered and awesome talent for description, to the alarm of some former supporters who see her as selling out to the "pretty picture" business. These dramatic new pastels are breathtakingly beautiful. Yet the handsomer this work becomes, the further it drifts from historical urgency. The paradox is hard to reconcile; I certainly don't know how to do it.

Her gifts, especially in an era when many artists don't know how to draw, are impressive. Bartlett is a classicist in several senses. She is always looking for the pattern within the world's disorder; during her minimalist days, this hunger for systems led her to do paintings on metal plates—landscapes superimposed on a conceptually structured background, like slides shown on a gridded wall. I wondered what she might do if she set herself free. But Bartlett's classicism takes another form. When she gave up the grid (retaining only a hint of sequential order in each picture's multiple points of view), she immediately adopted a style of landscape painting that is very close to Impressionism in its emphasis on experience over interpretation or analysis. There is plenty of virtuoso

Photograph by Geoffrey Clements.

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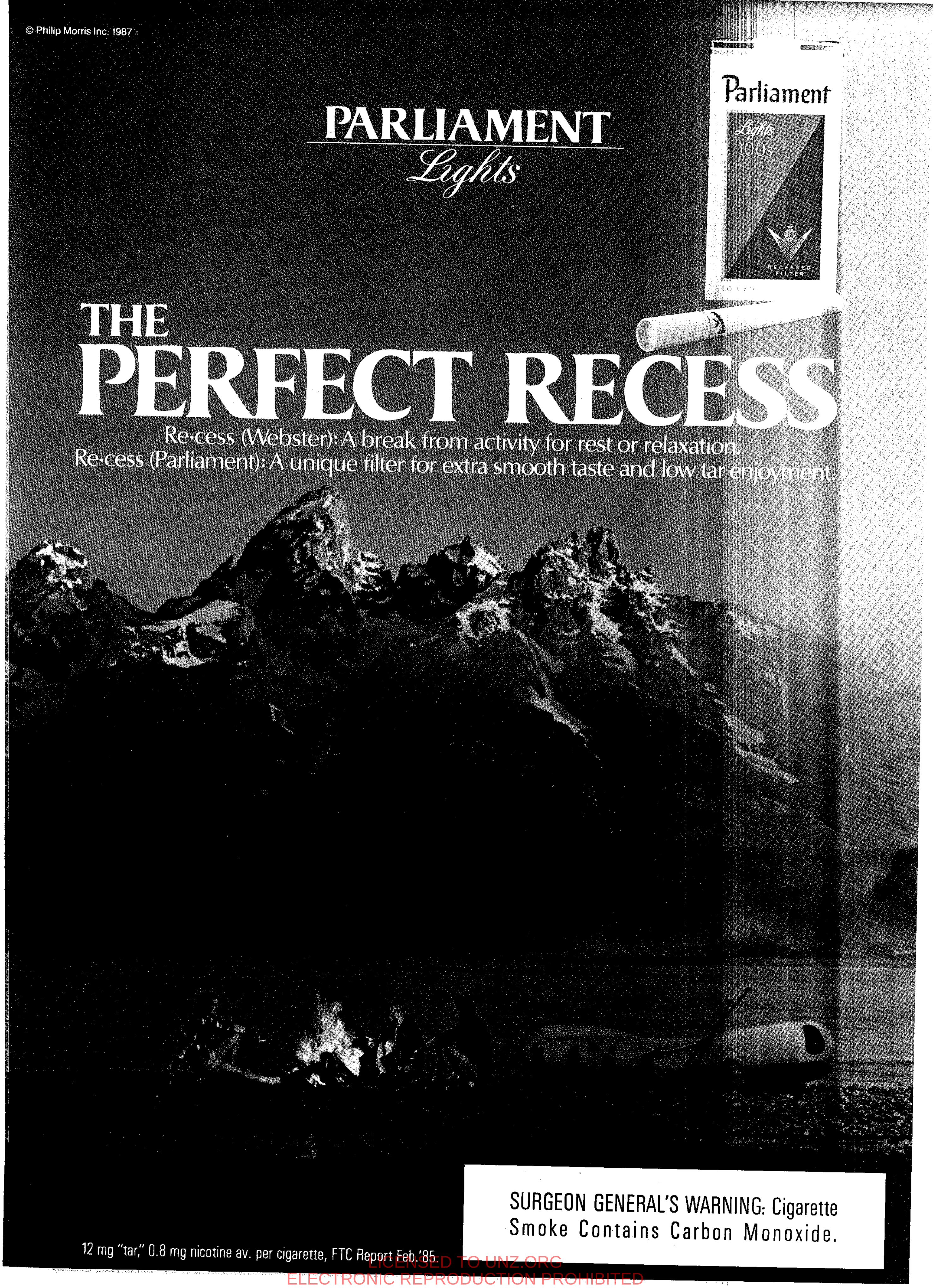
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"...Jennifer Bartlett's new pastels are breathtakingly beautiful but troubling..."

drawing in the new pastels, but very little *content*. When she abandoned minimalism, she seemed to shelve one half of the tools that (in combination) gave her such a good grasp on picture-making.

Her sensational skills tend to make you forget your doubts. In the green countryside of Sands Point, Long Island, midsummer light bounces off white props Bartlett has set out as foils: a picket fence, a small cubic house, a masted dinghy. The light collects an emerald glint under trees, tints the seashore an oyster blue-gray, and records the glare of flashbulbs against a diminishing red dusk. It's very much an American light, conceptually clear and positivist, even at twilight. You think of the sunlight of Thomas Eakins, or of Winslow Homer's *A Summer Night*. But does Bartlett mean to position herself near nineteenth-century landscape painting? Has she thought about the issue?

A popular artist whose shows sell out is always going to encounter envy. But Bartlett has lost an ordering intelligence since she shed the remnants of minimalism. Her eloquence may prove to be a problem—it has her by the ears and is dragging her down the road. Maybe she should ask herself what she *wants* her work to be, instead of succumbing to whatever is easiest. (Paula Cooper, 155 Wooster Street; through March 21.)

GROWING UP IN CALIFORNIA IN THE SIXties, I never paid much attention to the spare, minimal geometries of **John McLaughlin**. They were part of the woodwork, racked alongside the academic minimalism that burdened every art-school review room. I couldn't know (being too young) that McLaughlin had commandeered California art a generation earlier, long before the heroic drip quit New York.

Now, of course, Manhattan is flooded with neo-McLaughlins (whether or not the artists know it). André Emmerich has done a capital service by showing the real thing: the simple white paintings that McLaughlin did to such effect in the fifties. The difference between authentic geometric minimalism and its neo-Geo copyists is staggering. McLaughlin's pictures are *modest*. They are awash in silence—to me, white-light Venice beachfront silence, punctuated by the white-noise roar of the ocean. The paintings are small rectangles of white, with blocks of color (usually black) tensioned so delicately that they seem to be held by a thread of spider spittle. Their caution and emotional reserve must be held up against the egocentric, information-saturated, *loud* art of the neo-Geoists, a contrast as stark as that between the description of whiteness in *Moby Dick* and the capsule summary in Cliff Notes. (41 East 57th Street; closed.)

In brief: THE YOUNG PAINTER **Chris Costan** continues to impress me. I praised her second New York solo show last year; her third confirms a natural talent for moving paint around without the awkwardness that damns her peers. I also like her vision of a universe in upheaval, full of sprung sprockets, unraveling DNA, and eyes flying topsy-turvy through space. Along with some other young space-age surrealists, she approaches abstract painting as a field of bizarre probabilities, and does better than most at the sort of free invention such metaphor requires. She is still trying on ideas, but her confidence is surprising and gratifying. (Avenue B Gallery, 167 Avenue B; closed.)... The title of **Milo Reice**'s show might well be "Max Beckmann Goes to Mars With Grant Wood as His Co-pilot." In a pair of large Beckmannesque paintings, a boy and his girlfriend steer a rocket ship into stellar never-never land. Reice has unusual skill with the comic-book storytelling format employed by artists desperate for narrative precedents. Two ambitious paintings here put his protagonist at the controls of a spacecraft as dank as the one in *Alien*. Since the hero's name is Conrad, this could be some epic journey toward a heart of darkness. No one working in this mode has shed a certain self-conscious allegorical ponderousness, but at least Reice's ability to organize a picture is getting better all the time. (Barbara Toll, 146 Greene Street; through March 7.) ... **Vernon Fisher,** a Texan who did very well for himself mixing images and text on canvas, is doing even better after leaving out the words. Fisher doesn't need to tell a story to get across his point that a modern picture is a strange landscape in which almost anything can happen. This new work mingles several kinds of space: flat (the plane of the picture), deep (the plane of illusion), and metaphorical (the plane of scientific notation or magazine illustration). The best has a strikingly jagged outline that resolves itself into Mickey Mouse only after you're told what to look for. Its interior is filled with equations and various peculiar perturbations of space—for instance, the image of a swimming pool that seems to plunge into the wall. I'm not sure why this trompe l'oeil joke seems so lighthearted, but it does. (Barbara Gladstone, 99 Greene Street; closed.) ■

SALES & BARGAINS

BY LEONORE FLEISCHER

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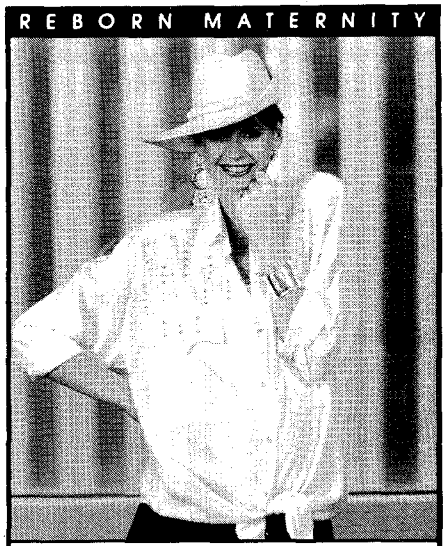

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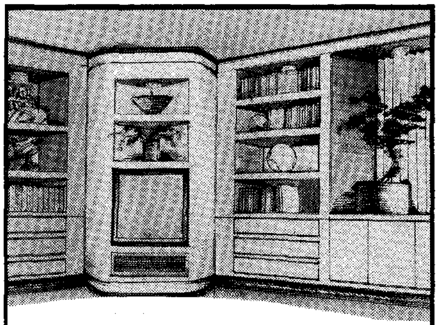

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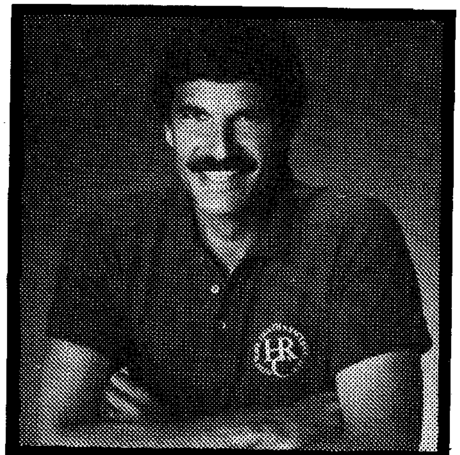

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A Complete Entertainment Guide for Seven Days Beginning

MARCH 4

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. (431-1590). #1—3/4–17: *Broken Mirrors.* #2—Through 3/3: *The Color of Pomegranates.* 3/4–12: *The Sacrifice.*

2. THALIA SOHO—Vandam St. at Sixth Ave. (675-0498). 3/4: *Rebel Without a Cause; East of Eden.* 3/5: *The Threepenny Opera; M.* 3/6–7: *Lost in America; Real Life.* 3/8: *Providence; Last Year at Marienbad.* 3/9: *The Comedy of Terrors; The Little Shop of Horrors* (1960). 3/10: *His Girl Friday; My Man Godfrey* (1936).

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 3/5: *Rage of Honor.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—Through 3/5: *Something Wild; Come and See.* Opening 3/6: *Lily Tomlin.* #2—*Sherman's March; Men . . . .*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Blue Velvet.* #2—Through 3/5: *Beyond Therapy.* Opening 3/6: *Tin Men.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *A Nightmare on Elm Street, Part 3: Dream Warriors.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—Through 3/5: *Betty Blue.* Opening 3/6: *Angel Heart.* #2—*'Round Midnight.* #3—Through 3/5: *The Mission.* Opening 3/6: *Lethal Weapon.*

8. THEATRE 80—St. Mark's Pl. west of First Ave. (254-7400). 3/4: *Cabin in the Sky; Stormy Weather.* 3/5: *Juliet of the Spirits; Il Bidone.* 3/6–7: *The Trial; The Third Man.* 3/8 (charity benefit): *Children of Paradise.* 3/9: *Hour of the Wolf; The Passion of Anna.* 3/10: *The Seven Year Itch; Some Like It Hot.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 3/4–5: *A Streetcar Named Desire; The Hustler.* 3/6–7: *The Night Porter; Steppenwolf.* 3/8 and 3/10: *Heartburn; Terms of Endearment.* 3/9 and 3/11–12: *Once Upon a Time in the West.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. (929-3350). #1—*Crimes of the Heart.* #2—*Little Shop of Horrors.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—Through 3/5: *Hannah and Her Sisters.* #2—*A Room With a View.* #3—*My Sweet Little Village.* #4—*Sid & Nancy; Hour of the Star.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. west of Eighth Ave. (989-0060). #1—*Hoosiers.* #2—*Black Widow.* #3—*Outrageous Fortune.*

21. GRAMERCY—23rd St. west of Lexington Ave. (475-1660). *Mannequin.*

22. BAY CINEMA—Second Ave. nr. 32nd St. (679-0160). *Outrageous Fortune.*

24. 34TH STREET EAST—34th St. west of Second Ave. (683-0255). *Black Widow.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. west of Second Ave. (532-5544). #1—*Some Kind of Wonderful.* #2—*Radio Days.* #3—*Platoon.*

42nd–60th Streets

30. RKO NATIONAL TWIN—Broadway nr. 44th St. (869-0950). #1—Through 3/5: *Light of Day.* Opening 3/6: *Angel Heart.* #2—*Mannequin.*

31. LOEWS ASTOR PLAZA—44 St. at Broadway (869-8340). *Platoon.*

33. CRITERION CENTER—Broadway nr. 45th St. (354-0900). #1—Opening 3/6: *Lethal Weapon.* #2—*Black Widow.* #3—*Blue Velvet.* #4—*The Morning After.* #5—*The Mission.* #6—*Wanted Dead or Alive.*

34. EMBASSY 1—Broadway nr. 46th St. (757-2408). *Death Before Dishonor.*

35. MOVIELAND—Broadway nr. 47th St. (757-8320). *Little Shop of Horrors.*

36. EMBASSY 2, 3—Broadway nr. 47th St. (730-7262). *A Nightmare on Elm Street, Part 3: Dream Warriors.* **EMBASSY 4**—*"Crocodile" Dundee.*

38. EMBASSY 49TH STREET—49th St. east of Seventh Ave. (757-7003). *Children of a Lesser God.* Theater closed to the public 3/3 and 3/9–10.

39. UNITED ARTISTS TWIN—Broadway nr. 49th St. (247-1633). #1—*Hoosiers.* #2—*Rage of Honor.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beyond Therapy.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Outrageous Fortune.*

42. EASTSIDE CINEMA—Third Ave. nr. 55th St. (755-3020). Through 3/5: *Hannah and Her Sisters.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Black Widow.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Working Girls.*

46. NEW CARNEGIE—57th St. east of Broadway. (582-4582). *Crimes of the Heart.*

47. GOTHAM CINEMA—Third Ave. nr. 58th St. (759-2262). *Mannequin.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *Square Dance.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). Through 3/5: *One Woman or Two.* Beg. 3/6: *Salvador.*

50. D. W. GRIFFITH—59th St. at Second Ave. (759-4630). *'Round Midnight.*

51. MANHATTAN—59th St. bet. Second and Third Aves. (935-6420). #1—*The Mission.* #2—Through 3/5: *Over the Top.* Opening 3/6: *Lethal Weapon.*

52. BARONET—Third Ave. at 59th St. (355-1663). *84 Charing Cross Road.* **CORONET**—*Outrageous Fortune.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Decline of the American Empire.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *Duet for One.* **CINEMA II**—(753-0774) Through 3/5: *Betty Blue.* Opening 3/6: *Tin Men.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. (832-1670). #1—*Hoosiers.* #2—*Beyond Therapy.*

61. BEEKMAN—Second Ave. nr. 65th St. (737-2622). *Little Shop of Horrors.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. (744-7339). #1—*Platoon.* #2—*Radio Days.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Good Father.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. (879-1313). Through 3/5: *Dead of Winter.* Opening 3/6: *Angel Heart.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Hoosiers.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). *Black Widow.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*A Nightmare on Elm Street, Part 3: Dream Warriors.* #2—*Some Kind of Wonderful.*

68. RKO 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—Through 3/5: *Over the Top.* Opening 3/6: *Lethal Weapon.* #2—*Light of Day.*

69. COSMO—116th St. nr. Lexington Ave. (534-0330). *A Nightmare on Elm Street, Part 3: Dream Warriors; Death Before Dishonor.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Some Kind of Wonderful.*

81. LINCOLN PLAZA CINEMAS—Broadway nr. 63rd St. (757-2280). #1—*Scene of the Crime.* #2—*Faces of Women.* #3—*Thérèse.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—Through 3/5: *Alpine Fire.* Opening 3/6: *Waiting for the Moon.* #2—*Marlene.*

83. REGENCY—Broadway nr. 67th St. (724-3700). Through 3/10: "Judy and Liza at the Regency." 3/4–7: *Broadway Melody of 1938; Easter Parade.* 3/8–9: *Life Begins for Andy Hardy; Everybody Sing.* 3/10: *A Star Is Born* (1954; uncut).

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Black Widow.* #2—*A Room With a View.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Platoon.* #2—*Radio Days.* #3—*Mannequin.* #4—*Hoosiers.* #5—Through 3/5: *A Nightmare on Elm Street, Part 3: Dream Warriors.* Opening 3/6: *Tin Men.* #6—Through 3/5: *Beyond Therapy.* Opening 3/6: *Angel Heart.*

86. THALIA—95th St. west of Broadway (222-3370). 3/4: *Camille* (1936); *Queen Christina.* 3/5: *Stardust Memories; A Midsummer Night's Sex Comedy.* 3/6–7: *The Tin Drum; Slaughterhouse Five.* 3/8: *Blow-Up; Il Grido.* 3/9: "Canadian Independent Film": *Scissere; Evixion.* 3/10: *The Last Picture Show; Red River.*

87. METRO—Broadway nr. 99th St. (222-1200). #1—*Hannah and Her Sisters.* #2—*Betty Blue.*

88. OLYMPIA QUAD—Broadway at 107th St. (865-8128). #1—*Crimes of the Heart.* #2—*A Nightmare on Elm Street, Part 3: Dream Warriors.* #3—*Sid & Nancy.* #4—*Blue Velvet.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*A Nightmare on Elm Street, Part 3: Dream Warriors.* #2—*Platoon.* #3—*Rage of Honor.* #4—Through 3/5: *Over the Top.* Opening 3/6: *Lethal Weapon.* #5—Through 3/5: *Death Before Dishonor.* Opening 3/6: *Angel Heart.*

90. NOVA—Broadway nr. 147th St. (862-5728). *A Nightmare on Elm Street, Part 3: Dream Warriors.*

91. RKO COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*A Nightmare on Elm Street, Part 3: Dream Warriors.* #2—*Rage of Honor.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax:** $3.25; senior citizens $3; children $1.50: *On the Wing; Nomads of the Deep* and *Skyward; The Dream Is Alive:* Daily screenings; call for schedules. Triple features: $4.75/$4.50/$3: Fri.–Sat. at 6 and 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria (718-784-4742). $4; video only, $2. "Video Landscapes": 3/6–7, 6:30–7:30: *Chott El-Djerid (A Portrait in Light and Heat)* (1979), by Bill Viola, and *Coast of Cape Ann* (1985), by Paul Ryan. Through 3/14: "Play Ball!" 3/6 at 7:30: *Casey at the Bat* (1927; silent with live piano accompaniment), with Wallace Beery, *Elmer the Great* (1933), dir. Mervyn LeRoy, and *Batter Up.* 3/7 at 7:30: *The Pride of St. Louis* (1952), with Dan Dailey, *Fear Strikes Out* (1957), dir. Richard Mulligan, and *Perfect Control* (1932), with Babe Ruth.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $5; students and senior citizens $4. Through 4/10: "New Films From Korea." 3/6 at 3 and 7: *Gilsodom* (South Korea, 1985), dir. Lim Kwon-taek.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 3/6 at 8: Films (1977–87) by Holly Fisher; Fisher present. 3/7 at 8: "Postwar Ideals": non-theatrical archival films of the fifties. 3/8 at 7: *Venom & Eternity* (France, 1953), dir. Jean Isidore Isou.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club." $3.50; students and senior citizens $2.50. 3/3–4 at 1, 3:15, 6, and 8:45: *Quatre nuits d'un rêveur* (France, 1971), dir. Robert Bresson.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica (718-658-7400). Free. "Black Film/Video Series." 3/7 at 2: *Joe's Bed-Stuy Barbershop: We Cut Heads,* dir. Spike Lee.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $5. "Japan at War: Rare Films From World War II." 3/6 at 7:30: *The Suicide Troops of the Watchtower* (Japan, 1942), dir. Tadashi Imai, and *The Divine Wind Blows* (Japan, 1944), dir. Santaro Marune. 3/11 at 7:30: *Our Planes Fly South* (Japan, 1943), dir. Yasushi Sasaki.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). Free with museum admission. National Jewish Archive of Broadcasting: 3/8 at 12:30, 1:30, and 2:30: "Language of the Soul: Klezmer Music" (1982) and "A Life in Song" (1967) from *Directions* (ABC).

THE KITCHEN—512 W. 19th St. (255-5793). Video Viewing Room, free: 3/3–28, Tue.–Sat. at 1: "The 1987 Technobop Show"; at 2: Recent works by Jeanne Finley, Burt Barr, and Kirk Von Heflin; 3:30: From *The Eleventh Hour* (Channel Four, Great Britain). Free: 3/3–21, Tue.–Sat. 1–6: *Buzz Box,* a video installation by David Daniels.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $4. 3/6 at 8: "New Canadian Films: Group Program." 3/7 at 8: *The Art of Worldy Wisdom* (Canada, 1979), by Bruce Elder.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Through 3/12: Films nominated for Academy Awards, 1986. **Titus Theater 1:** Nominees for Best Foreign-Language Film. 3/5 at 3 and 6:30: *The Assault* (Holland, 1985), dir. Fons Rademakers. 3/6 at 3 and 6:30: *Betty Blue* (France, 1986), dir. Jean-Jacques Beineix. 3/7–8: "In Memoriam: Cary Grant." 3/7 at 2: *She Done Him Wrong* (1933), dir. Lowell Sherman, with Grant and Mae West; at 5: *My Favorite Wife* (1940), dir. Garson Kanin, with Grant and Irene Dunne. 3/8 at 2: *Mr. Lucky* (1943), dir. H. C. Potter, with Grant and Laraine Day; at 5: *Notorious* (1946), dir. Alfred Hitchcock, with Grant and Ingrid Bergman. 3/9 at 3 and 6:30: *The Decline of the American Empire* (Canada, 1986), dir. Denys Arcand. 3/10 at 3 and 6:30: *My Sweet Little Village* (Czechoslovakia, 1986), dir. Jiri Menzel. **Titus Theater 2:** Academy Award–nominated short films. 3/7 at 2:30: Documentary shorts; 5:30: Animated and live-action shorts.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7619). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 3/4–18: Mon.–Thu. at 8, Fri.–Sat. at 8 and 10, Sun. at 3, 5, 7, and 9: *The Decline of the American Empire* (Canada, 1986), dir. Denys Arcand.

NEW YORK PUBLIC LIBRARY—Donnell Center, 20 W. 53rd St. (621-0618). Free. 3/5 at noon: *The Day After Trinity: J. Robert Oppenheimer and the Atomic Bomb* (1981), dir. Jon Else; at 6: Video by Tony Oursler; Oursler present. 3/10 at noon: *Henry V* (Great Britain, 1944), dir. Laurence Olivier; 2:30: "The Short Story on Film": Susan Glaspell's *A Jury of Her Peers* (1980), dir. Sally Heckel, Sherwood Anderson's *I'm a Fool* (1976), dir. Noel Black, and Ray Bradbury's *The Veldt* (1979), dir. Bernard Willets.

NEW YORK UNIVERSITY—Eisner and Lubin Auditorium, Loeb Student Center, 566 La Guardia Pl. (598-3702). $1. 3/2–6 at 6: "45th Annual Student Film Festival": Different program each night.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 4/23: "The Age of New Yorker Films"; separate admission to each film. 3/3–5 at 6: *Four Nights a Dreamer* (France, 1971), dir. Robert Bresson; at 8: *Class Relations* (France–West Germany, 1983), dir. Jean-Marie Straub and Daniele Huillet; 10:15: *The American Soldier* (West Germany, 1970), dir. Rainer Werner Fassbinder. 3/6–8 at 6: *A Free Woman* (West Germany, 1972), dir. Volker Schöndorff; 8:15: *No End* (Poland, 1984), dir. Krzysztof Kieslowski; at 10: *City of Women* (Italy, 1980), dir. Federico Fellini; 3/7–8 at 4: *Earth Entranced* (Brazil, 1966), dir. Glauber Rocha. 3/10–12 at 6: *La Salamandre* (Switzerland, 1971), dir. Alain Tanner; 8:15: (See 3/6–8 at 8:15); at 10: *La Chinoise* (France, 1967), dir. Jean-Luc Godard. Public Service (free): Sat.–Sun. at 2, through 3/8: *Millhouse: A White Comedy* (1971), dir. Emile de Antonio.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. "American Visions." 3/7 at 2: *Blending of Two Cultures* (1972), dir. Jack Rabius, with Chinese-American artist John Tcheng.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 3/8 at 1:30: "Women Filmmakers, 1913–1980"; introduced by film historian Cecile Starr.

THAMES LIVE CINEMA FESTIVAL—Radio City Music Hall, Sixth Ave. at 50th St. (757-3100). Tickets $17.50–$22.50, available at the Music Hall box office, or Ticket Master (307-7171; 800-682-8080). All films are silent; scores, performed live by the American Symphony Orchestra, composed and conducted by Carl Davis. 3/5 at 8: *The Wind* (1928), dir. Victor Seastrom, and *An Unseen Enemy* (1912), both with Lillian Gish. 3/6 at 8: *Flesh and the Devil* (1927), dir. Clarence Brown, with Greta Garbo and John Gilbert. 3/7 at 2:30: *The Thief of Bagdad* (1924), dir. Raoul Walsh, with Douglas Fairbanks; at 8: *The Big Parade* (1925), dir. King Vidor, with John Gilbert. 3/8 at 3 (See 3/7 at 8); at 8: (See 3/5 at 8).

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. 3/3–20: "Social Engagement: Women's Video in the '80s." 3/4 at noon: Program III, Part 1: at 3: Program III, Part 2. 3/5 at noon: Program IV; at 3: Program I. 3/6 at noon: Program II; at 3: Program IV. 3/7 at noon: Program III, Part 1: at 3: Program III, Part 2. 3/8 at 1: Program II; at 4: Program IV. 3/10 at 2: Program III, Part 1; at 4: Program I; 6:30: Program III, Part 2. **Equitable Center branch, 787 Seventh Ave., bet. 51st–52nd Sts.** (554-1113). Free. 3/5 at 7: "Moving Pictures: Films by Photographers": *Manhatta* (1921), dir. Paul Strand and Charles Sheeler; *The Plow That Broke the Plains* (1936), dir. Pare Lorentz; *Retour à la Raison* (1923), *Emak Bakia* (1927), and *L'Etoile de Mer* (1928), all by Man Ray; and *Pull My Daisy* (1959), dir. Robert Frank and Alfred Leslie.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000). $7. "A Lens on Israel: Society Through Its Cinema." 3/8 at 7:30: *Smile of the Goat* (Israel, 1985), dir. Shimon Dotan; Mark Rosenblum, speaker.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Rage of Honor.* #2—*A Nightmare on Elm Street, Part 3.* #3—*Over the Top.* #4—Beg. 3/6: *Lethal Weapon.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Outrageous Fortune.* #2—*Some Kind of Wonderful.* #3—*Hoosiers.* #4—*Mannequin.*

102. CITY—2081 Bartow Ave. in Co-op City (379-4998). #1—*Black Widow.* #2—*Outrageous Fortune.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Platoon.* #2—*A Nightmare on Elm Street, Part 3.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *A Nightmare on Elm Street, Part 3.*

105. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. (901-3322). #1—*Over the Top; Death Before Dishonor.* #2—*A Nightmare on Elm Street, Part 3.* #3—Through 3/5: *Rage of Honor.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 3/5: *Outrageous Fortune.* Beg. 3/6: *Angel Heart.* #2—*Rage of Honor.* #3—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.* #4—*Mannequin.*

107. KENT—E. 167th St. nr. Grand Concourse (367-1288). Through 3/5: *Over the Top.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*A Nightmare on Elm Street, Part 3.* #2—*The Golden Child.* #3—*Platoon.* #4—*Death Before Dishonor.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Platoon.* #2—*Over the Top.* #3—*A Nightmare on Elm Street, Part 3.* #4—*Death Before Dishonor; Rage of Honor.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Outrageous Fortune.* #2—*Radio Days.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Mannequin.* #2—*Rage of Honor.* #3—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Death Before Dishonor.* #2—Through 3/5: *Critical Condition.* Beg. 3/6: *Lethal Weapon.* #3—*Black Widow.* #4—*Mannequin.* #5—*Over the Top.* #6—*The Golden Child.* #7—*Rage of Honor.* #8—*A Nightmare on Elm Street, Part 3.* #9—*Hoosiers.* #10—*Some Kind of Wonderful.* #11—*Outrageous Fortune.* #12—*Platoon.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Platoon.* #2—*Hoosiers.* #3—*Radio Days.* #4—*Outrageous Fortune.* #5—Through 3/5: *Beyond Therapy.* Beg. 3/6: *Angel Heart.* #6—*A Room With a View.* #7—*Light of Day; Little Shop of Horrors.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). #1—Through 3/5: *Brighton Beach Memoirs.* #2—Through 3/5: *Little Shop of Horrors.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Hoosiers.* #2—*Outrageous Fortune.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 3/5: *Black Widow.* Beg. 3/6 (tent.): *Angel Heart.* #2—*Some Kind of Wonderful.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—Through 3/5: *A Nightmare on Elm Street, Part 3.* Beg. 3/6: *Lethal Weapon.* #2—*Hoosiers.* #3—*Outrageous Fortune.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). Program unavailable.

207. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Rage of Honor; Over the Top.* #2—*Death Before Dishonor; A Nightmare on Elm Street, Part 3.*

208. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Rage of Honor.* #2—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.*

209. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Some Kind of Wonderful.* #2—*Rage of Honor.* #3—*A Nightmare on Elm Street, Part 3.* #4—*Over the Top.* #5—Through 3/5: *Death Before Dishonor.* Beg. 3/6: *Lethal Weapon.*

210. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Platoon.* #2—*Hoosiers.*

211. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Radio Days.* #2—*Some Kind of Wonderful.*

212. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Death Before Dishonor.* #2—*Platoon.* #3—*A Nightmare on Elm Street, Part 3.* #4—*The Golden Child.*

213. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*A Nightmare on Elm Street, Part 3.* #2—*Some Kind of Wonderful.* #3—*Platoon.*

214. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Rage of Honor.* #2—*Black Widow.* #3—*Radio Days.* #4—Through 3/5: *Light of Day.* Beg. 3/6: *Angel Heart.*

215. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*A Nightmare on Elm Street, Part 3.* #2—*Hoosiers.* #3—*Some Kind of Wonderful.* #4—*Platoon.* #5—Through 3/5: *Radio Days.* Beg. 3/6: *Angel Heart.* #6—Through 3/5: *Outrageous Fortune.* Beg. 3/6: *Lethal Weapon.*

216. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Platoon.* #2—*Hoosiers.*

217. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*A Nightmare on Elm Street, Part 3.* #2—Through 3/5: *Over the Top.* Beg. 3/6: *Angel Heart.* #3—*Platoon.* #4—Through 3/5: *Rage of Honor.* Beg. 3/6: *Lethal Weapon.* #5—*Mannequin.*

218. RKO KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Rage of Honor.* #2—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.* #3—*A Nightmare on Elm Street, Part 3.* #4—*Death Before Dishonor.*

219. RKO KINGS PLAZA—Flatbush Ave. at Ave. U (253-1110). #1—Through 3/5: *Light of Day.* Beg. 3/6: *Angel Heart.* #2—*Black Widow.* #3—*Over the Top.* #4—*Platoon.*

220. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—Through 3/5: *Death Before Dishonor.* Beg. 3/6: *Lethal Weapon.* #2—*Outrageous Fortune.* #3—*Beyond Therapy.* #4—*A Nightmare on Elm Street, Part 3.* #5—*Mannequin.*

221. WALKER—18th Ave. at 64th St. (232-4500). #1—*Mannequin.* #2—*Beyond Therapy.* #3—Through 3/5: *Death Before Dishonor.* Beg. 3/6: *Lethal Weapon.* #4—*Over the Top.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470) #1—*Rage of Honor.* #2—*Mannequin.* #3—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.* #4—*Platoon.* #5—*Outrageous Fortune.* #6—Through 3/5: *Death Before Dishonor.* Beg. 3/6: *Angel Heart.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040) #1—*Radio Days.* #2—*Over the Top.*

302. BAYSIDE—MOVIES AT BAYSIDE—(225-7711) #1—*Outrageous Fortune.* #2—*Hoosiers.* #3—Through 3/5: *Mannequin.* Beg. 3/6: *Angel Heart.* #4—*Some Kind of Wonderful.*

303. CORONA—PLAZA—(639-7722) Through 3/5: *Assassination; Solarbabies.* Beg. 3/6: *Rage of Honor.*

304. DOUGLASTON—MOVIEWORLD—(423-7200) #1—*Platoon.* #2—*A Nightmare on Elm Street, Part 3.* #3—*Outrageous Fortune.* #4—*Hoosiers.* #5—*Black Widow.* #6—*Mannequin.* #7—Through 3/5: *Rage of Honor.* Beg. 3/6: *Lethal Weapon.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770) #1—*A Nightmare on Elm Street, Part 3.* #2—*Platoon.*

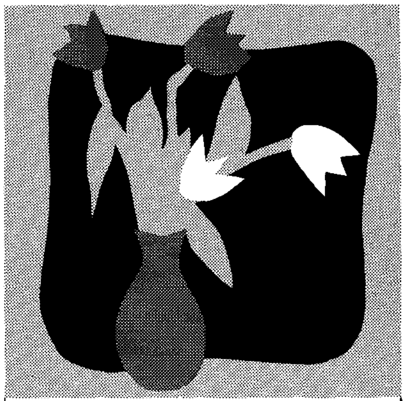
306. FLUSHING—UA QUARTET—(359-6777) #1—*A Nightmare on Elm Street, Part 3.* #2—*Platoon.* #3—*Rage of Honor.* #4—Through 3/5: *Black Widow.* Beg. 3/6: *Lethal Weapon.*

307. FLUSHING—UTOPIA—(454-2323) #1—*Outrageous Fortune.* #2—*Platoon.*

308. FOREST HILLS—CINEMART—(261-2244) #1—*"Crocodile" Dundee.* #2—*A Room With a View; Lady and the Tramp.*

309. FOREST HILLS—CONTINENTAL—(544-1020) #1—*Hoosiers.* #2—*Black Widow.* #3—*Outrageous Fortune.*

310. FOREST HILLS—FOREST HILLS—(261-7866) #1—*Radio Days.* #2—*The Mission.*



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MOVIES

311. FOREST HILLS—LOEWS TRYLON—(459-8944) *Some Kind of Wonderful.*

312. FOREST HILLS—MIDWAY—(261-8572) #1—*Mannequin.* #2—*Rage of Honor.* #3—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.* #4—Through 3/5: *Light of Day.* Beg. 3/6: *Angel Heart.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100) #1—Through 3/5: *Black Widow.* Beg. 3/6: *Lethal Weapon.* #2—*Outrageous Fortune.* #3—*Mannequin.* #4—*Hoosiers.* #5—*Platoon.*

314. FRESH MEADOWS—RKO MEADOWS—(454-6800) #1—*Some Kind of Wonderful.* #2—Through 3/5: *Light of Day.* Beg. 3/6: *Angel Heart.*

315. JACKSON HEIGHTS—COLONY—(478-6777) #1—*A Nightmare on Elm Street, Part 3.* #2—Through 3/5: *Black Widow.* Beg. 3/6: *Over the Top.*

316. JACKSON HEIGHTS—JACKSON—(335-0242) #1—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.* #2—*Platoon.* #3—Through 3/5: *Outrageous Fortune.* Beg. 3/6: *Angel Heart.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636) #1—*Some Kind of Wonderful.* #2—*Children of a Lesser God.*

318. OZONE PARK—CROSSBAY—(848-1738) #1—*Platoon.* #2—*Outrageous Fortune.* #3—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.*

319. REGO PARK—LOEWS LEFRAK CITY—(699-4700) #1—*Star Trek IV.* #2—*Death Before Dishonor.* #3—*Little Shop of Horrors.*

320. ROCKAWAY PARK—SURFSIDE—(945-4632) Program unavailable.

321. SUNNYSIDE—CENTER—(784-3050) #1—*Platoon.* #2—*Outrageous Fortune.*

STATEN ISLAND

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400. ELTINGVILLE—AMBOY—(356-3800) #1—*Hoosiers.* #2—*A Nightmare on Elm Street, Part 3.*

401. NEW DORP—HYLAN—(351-6601) #1—*Platoon.* #2—*Some Kind of Wonderful.*

402. NEW DORP—LANE—(351-2110) *Radio Days.*

403. NEW DORP—RAE—(979-0444) #1—*A Nightmare on Elm Street, Part 3.* #2—Through 3/5: *Light of Day.* Beg. 3/6: *Lethal Weapon.* #3—*Over the Top.*

404. NEW DORP—RKO FOX PLAZA—(987-6800) #1—*Black Widow.* #2—*Outrageous Fortune.*

405. NEW SPRINGVILLE—ISLAND—(761-6666) #1—*Mannequin.* #2—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323) #1—*Platoon.* #2—*Radio Days.*

501. BELLMORE—MOVIES—(783-7200) Through 3/5: *A Room With a View.* Beg. 3/6: *Crimes of the Heart.*

502. BETHPAGE—MID-ISLAND—(796-7500) Through 3/5: *Star Trek IV.*

503. EAST MEADOW—MEADOWBROOK—(731-2423) #1—*Mannequin.* #2—*Black Widow.* #3—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.* #4—*Hoosiers.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257) #1—*Outrageous Fortune.* #2—*Mannequin.* #3—*A Nightmare on Elm Street, Part 3.* #4—Through 3/5: *Rage of Honor.* Beg. 3/6: *Angel Heart.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—(741-4007) #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Some Kind of Wonderful.* #4—*Over the Top.* #5—*Mannequin.* #6—Through 3/5: *Light of Day.* Beg. 3/6: *Angel Heart.* #7—*Black Widow.* #8—*The Mission.*

506. GREAT NECK—SQUIRE—(466-2020) #1—*Black Widow.* #2—*Some Kind of Wonderful.* #3—Through 3/5: *Over the Top.* Beg. 3/6: *Angel Heart.*

507. HEWLETT—RKO—(791-6768) Through 3/5: *Crimes of the Heart.* Beg. 3/6: *The Mosquito Coast.*

508. HICKSVILLE—HICKSVILLE—(931-0749) #1—Through 3/5: *Light of Day.* Beg. 3/6: *Over the Top.* #2—*Rage of Honor.*

509. HICKSVILLE—MID-PLAZA—(433-2400) #1—*Radio Days.* #2—*Black Widow.* #3—*Platoon.* #4—*Some Kind of Wonderful.* #5—*Hoosiers.* #6—Through 3/5: *Death Before Dishonor.* Beg. 3/6: *Lethal Weapon.*

510. LAWRENCE—RKO—(371-0203) #1—*Over the Top.* #2—*Death Before Dishonor.* #3—*A Nightmare on Elm Street, Part 3.*

511. LEVITTOWN—LEVITTOWN—(731-0516) #1—*A Room With a View.* #2—Through 3/5: *Rage of Honor.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400) #1—*A Nightmare on Elm Street, Part 3.* #2—*Platoon.* #3—*Radio Days.* #4—*Death Before Dishonor.* #5—*Outrageous Fortune.* #6—*Some Kind of Wonderful.*

513. LONG BEACH—PARK AVENUE—(432-0576) Through 3/5: *From the Hip.* Beg. 3/6 (tent.): *Over the Top.*

514. LYNBROOK—LYNBROOK—(593-1033) #1—*Platoon.* #2—*Radio Days.* #3—Through 3/5: *Light of Day.* Beg. 3/6: *Angel Heart.* #4—*Mannequin.*

515. MALVERNE—TWIN—(599-6966) #1—*A Room With a View.* #2—*Crimes of the Heart.*

516. MANHASSET—MANHASSET—(627-7887) #1—*Platoon.* #2—*Outrageous Fortune.* #3—*Mannequin.*

517. MASSAPEQUA—PEQUA—(799-6464) *Outrageous Fortune.*

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244) #1—*Some Kind of Wonderful.* #2—*Rage of Honor.* #3—*Platoon.* #4—*A Nightmare on Elm Street, Part 3.* #5—*Black Widow.* #6—*Hoosiers.* #7—*Mannequin.* #8—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.* #9—Through 3/5: *Radio Days.* Beg. 3/6: *Angel Heart.*

519. MERRICK—TWIN—(546-1270) #1—*Black Widow.* #2—*Mannequin.*

520. NEW HYDE PARK—HERRICKS—(747-0555) #1—*Hoosiers.* #2—*A Room With a View.*

521. OCEANSIDE—OCEANSIDE—(536-7565) #1—Through 3/5: *Crimes of the Heart.* #2—Program unavailable.

522. PLAINVIEW—OLD COUNTRY—(931-4242) #1—*Hoosiers.* #2—*A Nightmare on Elm Street, Part 3.*

523. PORT WASHINGTON—MOVIES—(944-6200) #1—*A Nightmare on Elm Street, Part 3.* #2—*Hoosiers.* #3—*Black Widow.* #4—Through 3/5: *"Crocodile" Dundee.* Beg. 3/6: *Lethal Weapon.*

524. ROCKVILLE CENTRE—RKO FANTASY—(764-8000) *Some Kind of Wonderful.*

525. ROCKVILLE CENTRE—RKO TWIN—(678-3121) #1—Through 3/5: *Outrageous Fortune.* Beg. 3/6: *Lethal Weapon.* #2—*Hoosiers.*

526. ROSLYN—ROSLYN—(621-8488) #1—*Radio Days.* #2—*Beyond Therapy.*

527. SYOSSET—SYOSSET—(921-5810) #1—Through 3/5: *Over the Top.* Beg. 3/6: *Angel Heart.* #2—*Beyond Therapy.* #3—*Mannequin.*

528. SYOSSET—UA CINEMA 150—(364-0700) *Outrageous Fortune.*

529. VALLEY STREAM—RKO GREEN ACRES—(561-2100) #1—*Mannequin.* #2—Through 3/5: *Light of Day.* Beg. 3/6: *Angel Heart.* #3—*Black Widow.*

530. VALLEY STREAM—SUNRISE—(825-5700) #1—*Over the Top.* #2—*Beyond Therapy.* #3—Through 3/5: *Critical Condition.* Beg. 3/6: *Lethal Weapon.* #4—*Rage of Honor.* #5—Through 3/5: *The Golden Child.* #6—Through 3/5: *"Crocodile" Dundee; Death Before Dishonor.* #7—*Hoosiers.* #8—*A Nightmare on Elm Street, Part 3.* #9—*Some Kind of Wonderful.* #10—*Platoon.* #11—*Outrageous Fortune.* #12—*Radio Days.*

531. WANTAGH—RKO—(781-6969) Through 3/5: *Crimes of the Heart.* Beg. 3/6: *The Mosquito Coast.*

532. WESTBURY—DRIVE-IN—(334-3400) #1—Through 3/5: *Rage of Honor.* Beg. 3/6: *Lethal Weapon.* #2—*A Nightmare on Elm Street, Part 3.* #3—Through 3/5: *Death Before Dishonor.* Beg. 3/6 (tent.): *Angel Heart.*

533. WESTBURY—WESTBURY—(333-1911) #1—*Hannah and Her Sisters.* #2—*Children of a Lesser God.*

Suffolk County

600. BABYLON—BABYLON—(669-3399) #1—*Mannequin.* #2—*Hoosiers.* #3—Through 3/5: *Rage of Honor; An American Tail.* Beg. 3/6: *Lethal Weapon.*

601. BABYLON—SOUTH BAY—(587-7676) #1—*Outrageous Fortune.* #2—*A Nightmare on Elm Street, Part 3.* #3—*Some Kind of Wonderful.*

602. BAY SHORE—CINEMA—(665-1722) Through 3/5: *Light of Day.* Beg. 3/6: *Angel Heart.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000) #1—*Platoon.* #2—*Over the Top.*

605. BRENTWOOD—BRENTWOOD—(273-3900) *Little Shop of Horrors.*

606. BROOKHAVEN—MULTIPLEX—(289-8900) #1—*Some Kind of Wonderful.* #2—*Radio Days.* #3—Through 3/5: *Rage of Honor.* Beg. 3/6: *Lethal Weapon.* #4—*Mannequin.* #5—*Over the Top.* #6—*Beyond Therapy.* #7—*A Nightmare on Elm Street, Part 3.* #8—*"Crocodile" Dundee; An American Tail.* #9—*Black Widow.* #10—*Outrageous Fortune.* #11—*Platoon.* #12—*Hoosiers.*

608. COMMACK—MULTIPLEX—(462-6953) #1—*Radio Days.* #2—*Over the Top.* #3—Through 3/5: *Death Before Dishonor.* Beg. 3/6: *Lethal Weapon.* #4—*A Nightmare on Elm Street, Part 3.* #5—*Some Kind of Wonderful.* #6—*Black Widow.* #7—*Rage of Honor.* #8—*Hoosiers.* #9—*Outrageous Fortune.* #10—*Platoon.* #11—*Mannequin.* #12—*"Crocodile" Dundee.*

609. COMMACK—RKO—(499-4545) #1—Through 3/5: *Light of Day.* Beg. 3/6: *Angel Heart.* #2—*Beyond Therapy.*

610. CORAM—PINE—(698-6442) #1—*Platoon.* #2—*Hannah and Her Sisters.* #3—*Mannequin.* #4—*A Nightmare on Elm Street, Part 3.*

611. CORAM—THE MOVIES AT CORAM—(736-6200) #1—*Hoosiers.* #2—*Some Kind of Wonderful.* #3—*Platoon.* #4—*Outrageous Fortune.* #5—*Mannequin.* #6—Through 3/5: *Rage of Honor.* Beg. 3/6: *Angel Heart.* #7—*Black Widow.* #8—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.*

612. EAST HAMPTON—CINEMAS—(324-0448) #1—*Radio Days.* #2—*Some Kind of Wonderful.* #3—Through 3/5: *Platoon.* Beg. 3/6: *Lethal Weapon.* #4—*Outrageous Fortune.* #5—Through 3/5: *Black Widow.* Beg. 3/6: *Angel Heart.*

613. ELWOOD—ELWOOD—(499-7800) #1—*Some Kind of Wonderful.* #2—*A Room With a View.*

616. HUNTINGTON—RKO SHORE—(421-5200) #1—*Outrageous Fortune.* #2—*Radio Days.* #3—Through 3/5: *Over the Top.* Beg. 3/6: *Platoon.* #4—*Mannequin.*

617. HUNTINGTON—RKO WHITMAN—(423-1300) Through 3/5: *Platoon.* Beg. 3/6: *Lethal Weapon.*

618. ISLIP—ISLIP—(581-5200) #1—Through 3/5: *Black Widow.* Beg. 3/6: *Lethal Weapon.* #2—*Outrageous Fortune.* #3—*Mannequin.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—(724-9550) *Mannequin.*

620. LINDENHURST—LINDENHURST—(888-5400) Through 3/5: *Little Shop of Horrors.* Beg. 3/6: *From the Hip.*

621. MATTITUCK—MATTITUCK—(298-4405) #1—*Some Kind of Wonderful.* #2—*Outrageous Fortune.* #3—*Platoon.* #4—Through 3/5: *Black Widow.* Beg. 3/6: *Lethal Weapon.* #5—*Hoosiers.* #6—Through 3/5: *A Nightmare on Elm Street, Part 3.* Beg. 3/6: *Angel Heart.*

623. NORTHPORT—NORTHPORT—(261-8600) Beg. 3/6: *Little Shop of Horrors.* Beg. 3/6: *Crimes of the Heart.*

624. OAKDALE—OAKDALE—(589-8118) Through 3/5: *Crimes of the Heart.* Beg. 3/6 (tent.): *Light of Day.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100) #1—*Black Widow.* #2—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.* #3—*Beyond Therapy.* #4—*Some Kind of Wonderful.* #5—*Mannequin.* #6—*Outrageous Fortune.* #7—*A Nightmare on Elm Street, Part 3.* #8—Through 3/5: *Rage of Honor.* Beg. 3/6: *Angel Heart.* #9—*Hoosiers.* #10—*Radio Days.* #11—*Light of Day.* #12—Through 3/5: *Death Before Dishonor.* Beg. 3/6: *Over the Top.* #13—*Platoon.*

626. PATCHOGUE—TRIPLEX—(475-0601) #1—*From the Hip.* #2—*Little Shop of Horrors.* #3—Through 3/5: *Star Trek IV.* Beg. 3/6: *"Crocodile" Dundee.*

627. PORT JEFFERSON—MINI EAST—(928-6555) *A Room With a View.* **WEST**—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.*

630. SAG HARBOR—SAG HARBOR—(725-0010) Through 3/5: *Scene of the Crime.* Beg. 3/6: *The Good Wife.*

631. SAYVILLE—SAYVILLE—(589-0232) #1—*A Nightmare on Elm Street, Part 3.* #2—*Hoosiers.* #3—*Platoon.*

633. SMITHTOWN—SMITHTOWN—(265-1551) *Outrageous Fortune.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300) #1—*Platoon.* #2—*Hoosiers.* #3—*Some Kind of Wonderful.*

635. STONY BROOK—LOEWS—(751-2300) #1—*Some Kind of Wonderful.* #2—*Light of Day.* #3—*Platoon.*

636. WEST ISLIP—TWIN—(669-2626) #1—Through 3/5: *Crimes of the Heart.* Beg. 3/6 (tent.): *Mannequin.* #2—Through 3/5: *From the Hip.* #3—Through 3/5: *"Crocodile" Dundee.* Beg. 3/6 (tent.): *Over the Top.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600) #1—*Hoosiers.* #2—*Radio Days.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500) Through 3/5 (tent.): *Mannequin.* Beg. 3/6: *Platoon.*

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AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300) #1—Through 3/5: *Outrageous Fortune.* Beg. 3/6: *Radio Days.* #2—*A Room With a View.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577) *Some Kind of Wonderful.*

702. BRONXVILLE—BRONXVILLE—(961-4030) #1—Through 3/5: *Light of Day.* Beg. 3/6: *Angel Heart.* #2—*Hannah and Her Sisters.* #3—*"Crocodile" Dundee.*

703. GREENBURGH—CINEMA 100—(946-4680) #1—*Platoon.* #2—*Hoosiers.*

704. HARRISON—CINEMA—(835-5952) Through 3/5: *Blue Velvet.*

705. HARTSDALE—CINEMA—(428-2200) #1—*A Nightmare on Elm Street, Part 3.* #2—Through 3/5: *Over the Top; Death Before Dishonor.* #3—*Mannequin.* #4—Through 3/5: *Black Widow.* Beg. 3/6: *Lethal Weapon.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333) #1—*Radio Days.* #2—Through 3/5: *"Crocodile" Dundee.* Beg. 3/6: *Lethal Weapon.* #3—*Mannequin.* #4—*A Nightmare on Elm Street, Part 3.* #5—*Some Kind of Wonderful.* #6—*Hoosiers.* #7—*Platoon.* #8—*Black Widow.* #9—*Outrageous Fortune.* #10—*Beyond Therapy.*

707. LARCHMONT—PLAYHOUSE—(834-3001) *Outrageous Fortune.*

708. MAMARONECK—PLAYHOUSE—(698-2200) #1—*Platoon.* #2—*Rage of Honor.* #3—*Mannequin.* #4—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900) #1—Through 3/5: *Mannequin.* Beg. 3/6: *Angel Heart.* #2—*Black Widow.* #3—*Hoosiers.* #4—*Platoon.* #5—Through 3/5: *Radio Days.* Beg. 3/6: *Lethal Weapon.*

710. MOUNT VERNON—PARKWAY—(664-3311) Through 3/5: *Crimes of the Heart.* Beg. 3/6: *"Crocodile" Dundee.*

711. NEW ROCHELLE—RKO PROCTORS—(632-1100) #1—*Rage of Honor.* #2—*A Nightmare on Elm Street, Part 3.*

712. NEW ROCHELLE—TOWN—(632-9700) *Some Kind of Wonderful.*

713. OSSINING—ARCADIAN—(941-5200) #1—Through 3/5: *The Mission.* #2—Through 3/5: *Blue Velvet.* #3—Through 3/5: *Over the Top.*

714. PEEKSKILL—BEACH—(737-6262) #1—Through 3/5: *Over the Top.* #2—*Hoosiers.* #3—*Hannah and Her Sisters.* #4—*"Crocodile" Dundee.* #5—*A Room With a View.* #6—*Blue Velvet.* #7—*Little Shop of Horrors.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822) #1—*Outrageous Fortune.* #2—Through 3/5: *Black Widow.* Beg. 3/6: *Lethal Weapon.* #3—*A Nightmare on Elm Street, Part 3.* #4—*Some Kind of Wonderful.*

716. PELHAM—PICTURE HOUSE—(738-3160) *Mannequin.*

717. PLEASANTVILLE—ROME—(769-0720) #1—*Some Kind of Wonderful.* #2—Through 3/5: *Crimes of the Heart.*

718. RYE—RYE RIDGE—(939-8177) #1—*Radio Days.* #2—*Some Kind of Wonderful.*

719. SCARSDALE—FINE ARTS—(723-6699) Through 3/5: *A Room With a View.* Beg. 3/6: *Angel Heart.*

720. SCARSDALE—PLAZA—(725-0078) Program unavailable.

721. WHITE PLAINS—GALLERIA—(997-8198) #1—*Outrageous Fortune.* #2—*Some Kind of Wonderful.*

722. YONKERS—CENTRAL PLAZA—(793-3232) #1—*Beyond Therapy.* #2—*Outrageous Fortune.* #3—*Black Widow.* #4—Through 3/5: *Death Before Dishonor; Lady and the Tramp.* Beg. 3/6: *Lethal Weapon.*

723. YONKERS—MOVIELAND—(793-0002) #1—*Platoon.* #2—*Over the Top.* #3—*Some Kind of Wonderful.* #4—*Radio Days.* #5—*Mannequin.* #6—*Hoosiers.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500) #1—*Platoon.* #2—*Radio Days.* #3—*Mannequin.* #4—*Hoosiers.* #5—*Rage of Honor.* #6—Through 3/5: *Over the Top.* Beg. 3/6: *Angel Heart.* #7—*Beyond Therapy.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850) #1—Through 3/5: *Light of Day.* Beg. 3/6 (tent.): *Mannequin.* #2—Through 3/5: *The Bedroom Window.* Beg. 3/6 (tent.): *From the Hip.*

Rockland County

752. NANUET—MALL—(623-6336) *Over the Top.*

753. NANUET—ROUTE 59—(623-3355) *Black Widow.*

754. NANUET—RKO MOVIES—(623-0211) #1—*Outrageous Fortune.* #2—Through 3/5: *Light of Day.* Beg. 3/6: *Angel Heart.* #3—Through 3/5: *Beyond Therapy.* Beg. 3/6: *Lethal Weapon.* #4—*A Nightmare on Elm Street, Part 3.* #5—*Platoon.*

755. NEW CITY—TOWN—(634-5100) #1—*Black Widow.* #2—*Outrageous Fortune.*

756. NEW CITY—UA CINEMA 304—(634-8200) #1—*Mannequin.* #2—*Over the Top.*

757. NYACK—CINEMA EAST—(358-6631) *Radio Days.*

759. PEARL RIVER—CENTRAL—(735-2530) #1—*Some Kind of Wonderful.* #2—*Hoosiers.*

760. PEARL RIVER—PEARL RIVER—(735-6500) *Outrageous Fortune.*

761. SPRING VALLEY—CINEMA 45—(352-1445) *Platoon.*

762. SPRING VALLEY—PIX—(425-6902) #1—*Hoosiers.* #2—*Some Kind of Wonderful.*

763. STONY POINT—9 W CINEMA—(942-0303) Through 3/5: *The Golden Child.* Beg. 3/6: *Little Shop of Horrors.*

764. SUFFERN—LAFAYETTE—(357-6030) *A Nightmare on Elm Street, Part 3.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070) #1—*Platoon.* #2—*Radio Days.*

801. DANBURY—CINE—(743-2200) #1—*Outrageous Fortune.* #2—*Hoosiers.* #3—*Hannah and Her Sisters.*

802. DANBURY—CINEMA—(748-2923) #1—*Mannequin.* #2—*Some Kind of Wonderful.*

803. DANBURY—PALACE—(748-7496) #1—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.* #2—*A Nightmare on Elm Street, Part 3.* #3—*Black Widow.*

805. FAIRFIELD—COMMUNITY—(255-6555) #1—*Black Widow.* #2—*Mannequin.*

806. FAIRFIELD—COUNTY—(334-1411) *Platoon.*

807. GREENWICH—CINEMA—(869-6030) #1—*Platoon.* #2—*Radio Days.*

808. GREENWICH—PLAZA—(869-4030) #1—*Some Kind of Wonderful.* #2—*Peggy Sue Got Married.* #3—*Crimes of the Heart.*

809. NEW CANAAN—PLAYHOUSE—(966-0600) #1—*Outrageous Fortune.* #2—Through 3/5: *Radio Days.* Beg. 3/6 (tent.): *Platoon.*

810. NORWALK—CINEMA—(838-4504) #1—*Hoosiers.* #2—Through 3/5: *Black Widow.* Beg. 3/6: *Lethal Weapon.*

811. NORWALK—NORWALK—(866-9202) *A Nightmare on Elm Street, Part 3.*

812. RIDGEFIELD—CINEMA—(438-3338) Through 3/5: *Little Shop of Horrors; "Crocodile" Dundee; An American Tail.*

813. SOUTH NORWALK—SONO—(866-9202) *A Room With a View.*

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814. SPRINGDALE—STATE—(325-0250) Through 3/5: *Blue Velvet; The Mission.*

815. STAMFORD—AVON—(324-9205) #1—*A Nightmare on Elm Street, Part 3.* #2—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.*

816. STAMFORD—CINEMA—(324-3100) #1—*Outrageous Fortune.* #2—*Hoosiers.* #3—*Black Widow.*

817. STAMFORD—RIDGEWAY—(323-5000) #1—*Mannequin.* #2—Through 3/5: *Children of a Lesser God.*

818. TRUMBULL—TRANS-LUX—(374-0462) #1—*Some Kind of Wonderful.* #2—*Outrageous Fortune.* #3—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.*

819. WESTPORT—FINE ARTS—(227-3324) #1—*Radio Days.* #2—*Some Kind of Wonderful.* #3—(227-9619) *Platoon.* #4—(226-6666) *Mannequin.*

820. WESTPORT—POST—(227-0500) *Outrageous Fortune.*

821. WILTON—CINEMA—(762-5678) *Outrageous Fortune.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873) #1—*A Nightmare on Elm Street, Part 3.* #2—*Platoon.* #3—Through 3/5: *Over the Top.* #4—*Hoosiers.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100) #1—*Outrageous Fortune.* #2—*A Nightmare on Elm Street, Part 3.*

902. JERSEY CITY—STATE—(653-5200) #1—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.* #2—*Rage of Honor.* #3—*Platoon.* #4—*Mannequin.*

903. SECAUCUS—LOEWS MEADOW PLAZA—(902-9200) #1—*Death Before Dishonor.* #2—*Beyond Therapy.* #3—*Mannequin.* #4—*Black Widow.* #5—*Over the Top.* #6—*Rage of Honor.* #7—*Radio Days.* #8—*Some Kind of Wonderful.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161) #1—*Star Trek IV.* #2—*Platoon.* #3—*Hoosiers.* #4—*Outrageous Fortune.* #5—*A Nightmare on Elm Street, Part 3.* #6—*From the Hip.*

906. WEST NEW YORK—MAYFAIR—(865-2010) Through 3/5: *Death Before Dishonor; Dead-end Drive-in.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900) Through 3/5: *Death Before Dishonor.* Beg. 3/6: *Angel Heart.*

911. BLOOMFIELD—RKO ROYAL—(748-3555) #1—*A Nightmare on Elm Street, Part 3.* #2—*Rage of Honor.*

912. CEDAR GROVE—CINEMA 23—(239-1462) *Mannequin.*

913. IRVINGTON—CASTLE—(372-9324) #1—*A Nightmare on Elm Street, Part 3; Quiet Cool.* #2—Through 3/5: *Critical Condition; Death Before Dishonor.*

914. LIVINGSTON—COLONY—(992-0800) *Outrageous Fortune.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100) *Outrageous Fortune.*

916. MILLBURN—RKO—(376-0800) #1—*Platoon.* #2—*Black Widow.*

917. MONTCLAIR—CLARIDGE—(746-5564) #1—*Hoosiers.* #2—*Radio Days.* #3—*Outrageous Fortune.*

918. MONTCLAIR—WELLMONT—(783-9500) #1—*"Crocodile" Dundee.* #2—*The Golden Child.* #3—Through 3/5: *Lady and the Tramp.* Beg. 3/6: *Lethal Weapon.*

919. NUTLEY—FRANKLIN—(667-1777) #1—*Outrageous Fortune.* #2—*Hoosiers.* #3—*Platoon.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455) #1—*Platoon.* #2—Through 3/5: *Beyond Therapy.* Beg. 3/6: *Angel Heart.* #3—*Black Widow.*

921. WEST ORANGE—ESSEX GREEN—(731-7755) #1—*Some Kind of Wonderful.* #2—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.* #3—*Mannequin.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888) Through 3/5: *"Crocodile" Dundee; An American Tail.*

931. CRANFORD—RKO—(276-9120) #1—*Beyond Therapy.* #2—*A Nightmare on Elm Street, Part 3.*

932. ELIZABETH—ELMORA—(352-3483) Beg. 3/6: *Hunk.*

933. LINDEN—QUAD—(925-9787) #1—*Hoosiers.* #2—*Platoon.* #3—*Mannequin.* #4—*Black Widow.* #5—*Lady and the Tramp.*

934. UNION—FIVE POINTS—(964-3466) #1—Through 3/5: *Over the Top.* Beg. 3/6: *Lethal Weapon.* #2—*Death Before Dishonor.*

935. UNION—LOST PICTURE SHOW—(964-4497) *Beyond Therapy.*

936. UNION—RKO—(686-4373) #1—*Outrageous Fortune.* #2—*Some Kind of Wonderful.*

937. WESTFIELD—RIALTO—(232-1288) #1—*Mannequin.* #2—*Radio Days.* #3—*Light of Day.*

938. WESTFIELD—TWIN—(654-4720) #1—*Hoosiers.* #2—*Platoon.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600) #1—*Hoosiers.* #2—*A Nightmare on Elm Street, Part 3.* #3—*Lady and the Tramp.*

951. CLOSTER—CLOSTER—(768-8800) *Some Kind of Wonderful.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660) #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Radio Days.* #4—*Some Kind of Wonderful.*

953. EMERSON—TOWN—(261-1000) #1—Through 3/5: *The Mission.* Beg. 3/6: *Angel Heart.* #2—*Black Widow.*

954. FAIR LAWN—HYWAY—(796-1717) #1—Through 3/5: *Rage of Honor.* Beg. 3/6: *Hunk.* #2—*Beyond Therapy.*

955. FAIRVIEW—TWIN—(941-2424) #1—*Hoosiers.* #2—*A Nightmare on Elm Street, Part 3.*

956. FORT LEE—LINWOOD—(944-6900) #1—*Mannequin.* #2—*Black Widow.*

957. FORT LEE—SHARON—(224-0202) Through 3/5: *Beyond Therapy; A Room With a View.*

958. OAKLAND—TWIN—(337-4478) #1—Through 3/5: *Death Before Dishonor.* Beg. 3/6: *Lethal Weapon.* #2—*Over the Top.*

959. PARAMUS—CINEMA 35—(845-5070) *Rage of Honor.*

960. PARAMUS—DRIVE-IN—(368-1440) 3/6–8: *Assassination; The Texas Chainsaw Massacre Part 2.*

961. PARAMUS—RKO BERGEN MALL—(845-4449) *Beyond Therapy.*

962. PARAMUS—RKO ROUTE 4—(487-7909) #1—*Platoon.* #2—Through 3/5: *Light of Day.* Beg. 3/6: *Angel Heart.* #3—Through 3/5: *The Mission.* Beg. 3/6: *Lethal Weapon.* #4—*Mannequin.* #5—*A Nightmare on Elm Street, Part 3.* #6—*Outrageous Fortune.* #7—*Black Widow.* #8—*Some Kind of Wonderful.* #9—*A Room With a View.* #10—*Radio Days.*

963. PARAMUS—RKO ROUTE 17—(843-3830) #1—*Death Before Dishonor.* #2—*Hoosiers.* #3—*Over the Top.*

964. RAMSEY—CINEMA—(825-2090) *Outrageous Fortune.*

965. RAMSEY—INTERSTATE—(327-0153) Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617) Through 3/5: *Light of Day; The Bedroom Window; Lady and the Tramp.*

967. RIDGEWOOD—RKO WARNER—(444-1234) #1—*A Nightmare on Elm Street, Part 3.* #2—*Some Kind of Wonderful.* #3—*Outrageous Fortune.* #4—*Black Widow.*

968. RUTHERFORD—WILLIAMS CENTER—(933-3700) #1—Through 3/5: *Light of Day.* #2—Through 3/5: *The Bedroom Window; An American Tail.*

969. TEANECK—MOVIE CITY—(836-3334) #1—*Crimes of the Heart.* #2—*The Decline of the American Empire.* #3—*"Crocodile" Dundee.* #4—Through 3/5: *From the Hip.* #5—*Lady and the Tramp; An American Tail.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221) #1—*"Crocodile" Dundee.* #2—*Hoosiers.* #3—Through 3/5: *Peggy Sue Got Married.* Beg. 3/6: *Lethal Weapon.*

971. WESTWOOD—PASCACK—(664-3200) #1—*Platoon.* #2—*Outrageous Fortune.* #3—*Mannequin.* #4—*Over the Top.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York's* critic.

ALPINE FIRE—(1 hr. 57 min.; 1985) In Swiss-German, Eng. subtitles. A Swiss drama about an intense brother-sister relationship among farmers living in the Alps. With Thomas Nock and Johanna Lier. Written and directed by Fredi Murer. R. **82**

ANGEL HEART—(1 hr. 55 min.; 1987) Mickey Rourke stars as Harry Angel, a New York private eye in the fifties who is on the elusive trail of a missing singer, leading him to New Orleans and black-magic terror. With Robert De Niro, Charlotte Rampling, and Lisa Bonet. Screenplay by Alan Parker, based on the novel *Falling Angel,* by William Hjortsberg. Dir. Parker. **7, 30, 64, 85, 89, 106, 200, 203, 214, 215, 217, 219, 300, 302, 312, 314, 316, 504, 505, 506, 514, 518, 527, 529, 532, 602, 609, 611, 612, 621, 625, 702, 709, 719, 724, 754, 910, 920, 953, 962**

BETTY BLUE—(2 hr.; 1986) In French, Eng. subtitles. Béatrice Dalle, the 21-year-old actress who caused a sensation in France with this film, plays Betty, the impetuous, violently assertive girl who throws things out the window when she's upset. Betty moves in with Zorg (Jean-Hugues Anglades), a writer with a manuscript in a trunk, and decides that he is an unrecognized genius. Zorg, awakened, basks in Betty's splendor, and they carry on a passionate affair. The best thing about Jean-Jacques Beineix's movie is the spontaneity and casualness of the sex scenes. Alas, Beineix is making a movie about a female saint. Betty goes crazy, but it's the fault of an uptight society. The movie embraces all the good, free, generous pleasures, yet it's so stupid that it sours your enjoyment even as it's one-upping you for not being free and spontaneous enough. (11/17/86) **7, 54, 87**

BEYOND THERAPY—(1 hr. 33 min.; 1987) Robert Altman's messy, incoherent adaptation of Christopher Durang's play is a terrible misfortune from beginning to end. Altman's hiccuping whimsicality—the convoluted, everything-happening-at-once method of directing—twists a straightforward satire of "relationships" into a piece of whirling delirium. And his taste for nattering, needling jokes emphasizes to the point of redundancy Durang's spitballs-in-the-school-yard style of attack. As always, the movie camera has a way of making last year's subversive Off Broadway play seem obvious and infantile. We're supposed to crack up at the idea that everyone is a liar and a neurotic, that shrinks are crazier than their patients. In the large cast, only Tom Conti, as an incompetent Lothario, and Glenda Jackson, as a shrink exhibiting textbook symptoms of unconscious behavior, emerge from the disaster with talent intact. (3/2/87) R. **5, 40, 60, 85, 200, 220, 221, 526, 527, 530, 606, 609, 625, 706, 722, 724, 754, 903, 920, 931, 935, 954, 957, 961**

BLACK WIDOW—(1 hr. 40 min.; 1987) A drab, hard-working federal investigator (Debra Winger) becomes obsessed with a mercenary bitch (Theresa Russell) who marries, and then murders, a series of wealthy men. The glue holding the story together is the investigator's secret envy of the sexually overpowering murderess. In a very deluxe Hawaii, both women wind up vying for the same man (the ineffably languorous Sami Frey). Screenwriter Ronald Bass and director Bob Rafelson take a fresh, nonexploitative approach to suspense, but *Black Widow* is neither scary nor violent (a thriller loses a lot when it gives up violence), and the psychological bond between the two women isn't developed enough (the suggestion of lesbian attraction isn't pursued). Theresa Russell's nympho killer seems way out of place in a movie shaped by contemporary feminist attitudes. But the picture is well acted, and cinematographer Conrad Hall produces a gleaming surface. With Dennis Hopper and Nicol Williamson as two of the victims. (2/16/87) R. **20, 24, 33, 44, 66, 84, 102, 112, 203, 214, 219, 304, 306, 309, 313, 315, 404, 503, 505, 506, 509, 518, 519, 523, 529, 606, 608, 611, 612, 618, 621, 625, 705, 706, 709, 715, 722, 753, 755, 803, 805, 810, 816, 903, 916, 920, 933, 953, 956, 962, 967**

★ BLUE VELVET—(2 hr.; 1986) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer (Isabella Rossellini). An unusually disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. The singer is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sex as overwhelming pleasure and overwhelming danger. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (9/29/86) R. **5, 33, 88, 704, 713, 714, 814**

BROKEN MIRRORS—(1 hr. 50 min.; 1984) In Dutch, Eng. subtitles. A new thriller written and directed by Dutch filmmaker Marleen Gorris (*A Question of Silence*) about an Amsterdam brothel and a serial murderer. **1**

CRIMES OF THE HEART—(1 hr. 45 min.; 1986) Bruce Beresford's direction of Beth Henley's play (Henley did the screenplay herself) is impersonal and fussy, and Henley doesn't push her characteristic mood of grotesque nostalgia far enough. *Crimes* is about three sisters from a family that has made its own bad luck; it's a comedy of moral negligence and inconsequence in which people do cruel things to each other without meaning any harm. Diane Keaton, in the stock role of the fearful spinster, Lenny, rushes around the set hugging her elbows to her sides; Jessica Lange is sexy and shallow as the selfish but fully alive Meg; and Sissy Spacek does her delicately balmy best as the vaguely crazy (but deeply sane) Babe, who empties a gun into her husband and then makes lemonade. (12/15/86) PG-13. **10, 46, 88, 501, 507, 515, 521, 531, 623, 624, 636, 710, 717, 808, 969**

THE DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min.; 1986) In French, Eng. subtitles. A slick, gabby movie from Quebec about sex—trash for educated people. At a beautiful house by a lake, four men prepare dinner together—two forty-fivish history professors, a junior colleague, and a homosexual art-history teacher. The older heteros go through a long exuberant recitation of their triumphs and trials as seducers. At the same time, a group of women exchange *their* sexual confessions while working out at a high-tech gym. The trouble is, it's all *recited*—nothing is worked out dramatically, and it's rancid, ugly stuff. The casting of the men doesn't help: The two big seducers are quite unappealing. Attempting to unwrap the hypocrisies surrounding sexual behavior, writer-director Denys Arcand sets up a new myth of horniness in place of the old one of dainty denial. The movie is all showing off; it's racy, but it feels completely inauthentic. (11/24/86) R. **53,** New Community Cinema **(Museums, Societies, Etc.), 969**

DUET FOR ONE—(1 hr. 47 min.; 1986) Julie Andrews stars as a concert violinist at the peak of her career who contracts multiple sclerosis. With Alan Bates, Max von Sydow, and Rupert Everett. Screenplay by Tom Kempinski, Jeremy Lipp, and Andrei Konchalovsky, based on Kempinski's play. Dir. Konchalovsky. R. **54**

84 CHARING CROSS ROAD—(1 hr. 39 min.; 1987) Tea and crumpets entertainment. In 1949, Miss Helene Hanff, a feisty New York script reader with a taste for old books, began a twenty-year correspondence with a London bookseller, Frank Doel, who satisfied her requests for good editions at reasonable prices. Their relationship prospered; after a decade or so of affectionate teasing by Miss Hanff, Doel, a married man, signed himself "Frank" (a big dramatic moment). Frank Doel died in 1969, and the two never met. This tale (based on the published letters) of the tepid mutual regard of two epistolary bookworms may yield a tender sigh, but certainly no more than a sigh. As Miss Hanff, Anne Bancroft has a few funny moments, but she tries much too hard to be warm; as Doel, Hopkins is close-shaven (you can smell the lather), immensely dignified, but really rather dim. Screenwriter Hugh Whitemore and director David Jones don't try to glamorize the scrupulous pair, nor do they condescend to the hunger for books. But no attempt is made to connect the books to the way these two people live. That great literature might have some meaning and relation to experience never seems to have occurred to anyone associated with the project. (3/2/87) PG. **52**

FACES OF WOMEN—(1 hr. 45 min.; 1985) In French and native African languages, Eng. subtitles. A film from the Ivory Coast, mixing comedy, music and dance, and eroticism, that tells the story of two women—a young village wife who wants to make her husband jealous, and a middle-aged businesswoman confronting the obstacles of a patriarchal society. Dir. Désiré Ecaré. **81**

★ THE GOOD FATHER—(1 hr. 30 min.; 1986) Anthony Hopkins has his best movie role yet—Bill Hooper, a London publishing executive who has split up with his wife and who is convinced that feminism has turned women against their husbands. When he meets Roger Miles (Jim Broadbent), a large, jolly man given to sudden weeping fits, his anger crystallizes. Bill goads Roger into starting a court case against *his* wife, who is threatening to pack off to Australia with their child and her lover, a woman. With the aid of a clever, swinish lawyer (Simon Callow), Bill has his revenge against women, though the revenge goes further than either husband had wanted. *The Good Father,* written by playwright Christopher Hampton (from a novel by Peter Prince), is a study in self-hatred and self-deception. The filmmakers have pulled off an Ibsen-like feat—the displacement of one man's obsession onto another's life—and the results are complex and fascinating. Dir. Mike Newell. (2/23/87) R. **63**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min.; 1986) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The story follows the life of a large Manhattan family over a two-year period, but the real matter of the movie is the search for what is good, solid, and genuine in life. Gentle, selfless Hannah (Mia Farrow), a retired actress and a mother, is the central figure. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, detects nonexistent slights and insults; Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey) is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effects of their affair on the family. Running in counterpoint are the struggles of Woody himself, here playing a hypochondriac TV producer undergoing a spiritual crisis. Though he finds a way out, the answer to his quest is in every frame of the movie, which celebrates not only life in New York but beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the parents. (2/10/86) PG-13. **11, 42, 87, 533, 610, 702, 714, 801**

HOOSIERS—(1 hr. 53 min.; 1986) A sincere, dogged, and uninspired movie about an unorthodox basketball coach and the uproar he provokes in a fifties Indiana town. See it for Gene Hackman's quiet, rooted performance and for Dennis Hopper's moving work as a rummy who pulls himself together. Dir. David Anspaugh. (3/2/87) PG. **20, 39, 60, 65, 85, 101, 112, 200, 202, 204, 210, 215, 216, 302, 304, 309, 313, 400, 503, 509, 518, 520, 522, 523, 525, 530, 600, 606, 608, 611, 621, 625, 631, 634, 637, 703, 706, 709, 714, 723, 724, 759, 762, 801, 810, 816, 900, 904, 917, 919, 933, 938, 950, 955, 963, 970**

HOUR OF THE STAR—(1 hr. 36 min.; 1985) In Portuguese, Eng. subtitles. The story of a poor and barely literate working girl in São Paulo who escapes her unhappy life with fantasy. Based on the novel by Clarice Lispector. Dir. Suzana Amaral. **11**

LETHAL WEAPON—(1 hr. 47 min.; 1987) A crime thriller starring Mel Gibson and Danny Glover as two Los Angeles homicide detectives—Vietnam vets—who are partners on a case involving a massive international ring of drug smugglers. With Gary Busey, Mitchell Ryan, Tom Atkins, and Darlene Love. Written by Shane Black. Dir. Richard Donner. R. **7, 33, 51, 68, 89, 100, 106, 111, 112, 204, 208, 209, 215, 217, 218, 220, 221, 300, 304, 306, 312, 313, 316, 318, 403, 405, 503, 509, 518, 523, 525, 530, 532, 600, 606, 608, 611, 612, 617, 618, 621, 625, 627, 705, 706, 708, 709, 715, 722, 754, 803, 810, 815, 818, 902, 918, 921, 934, 958, 962, 970**

LIGHT OF DAY—(1 hr. 47 min.; 1987) Making her movie debut as the lead singer of an obscure band from Cleveland, rock star Joan Jett more than holds the camera. Jett has a forced, spurting rhythm of speech—the words spin out dizzily and crash into walls, and everything writer-director Paul Schrader has devised for her to say about rock as a way of life is worth listening to. But Schrader, the most morose director in America, has put her at the center of a sorrowful and conventional morality play. Jett's fiercely articulate, willful singer has the temperament and talent of an artist, but everything pulls her down—her fading mother (Gena Rowlands), a religious fanatic, her gloomy and nearly catatonic father (Jason Miller), and even her kindly brother (Michael J. Fox), who has remained a dutiful son. Schrader backs away from Jett's fiery pride and gives the movie's family theme a serious-TV dullness. Everything about the life of the band on the road is well done, and Schrader shows us some of the Nowheresville anomie that might force a girl from a genteel family to embrace rock's violence. But he fails to make the atmosphere pay off; the movie turns goody-goody and grinds to a halt. (3/2/87) PG-13. **30, 68, 200, 214, 219, 312, 314, 403, 505, 508, 514, 529, 602, 609, 624, 625, 635, 702, 725, 754, 937, 962, 966, 968**

LILY TOMLIN—(1 hr. 30 min.; 1987) A documentary look at the evolution of the comedienne's hit Broadway show *The Search for Signs of Intelligent Life in the Universe,* from inception to opening night. Dir. Joan Churchill and Nicholas Broomfield. **4**

★ **LITTLE SHOP OF HORRORS**—(1 hr. 33 min.; 1986) Consistently entertaining, this horror movie–cum–musical features a geological confusion—all strata present at once—that becomes a large part of the fun. The man-eating-plant concept, from the original 1960 horror picture, is pure sixties Roger Corman; Ellen Greene's scrunched-breasts-and-scrunched-voice tootsie, the soul of the stage musical version, is pure seventies Off Broadway; and Steve Martin's piston-legged sadistic dentist (with Bill Murray as a pasty-faced masochistic patient) is pure eighties movie farce. Rick Moranis does what he can with the stock role of the nerd hero Seymour. Featuring three Motown-style chorines who mockingly slink in and out of the frame singing and dancing—and bridging the different moods. With the voice of Levi Stubbs as the plant. Dir. Frank Oz. (1/12/87) PG-13. **10, 35, 61, 200, 201, 319, 605, 620, 623, 626, 714, 763, 812;** Corman version (1960): **2**

MANNEQUIN—(1 hr. 30 min.; 1987) In this contemporary comedy, a young department-store stockroom clerk falls for a beautiful mannequin that comes alive only for him. With Andrew McCarthy, Kim Cattrall, and Estelle Getty. Written by Michael Gottlieb and Edward Rugoff. Dir. Gottlieb. PG. **21, 30, 47, 85, 101, 106, 111, 112, 217, 220, 221, 300, 302, 304, 312, 313, 405, 503, 504, 505, 514, 516, 518, 519, 527, 529, 600, 606, 608, 610, 611, 616, 618, 619, 625, 636, 638, 705, 706, 708, 709, 716, 723, 724, 725, 756, 802, 805, 817, 819, 902, 903, 912, 921, 933, 937, 956, 962, 971**

★ **MARLENE**—(1 hr. 36 min.; 1984) In English and German, Eng. subtitles. Maximilian Schell's first-rate documentary portrait of the aging Marlene Dietrich. Schell entered Dietrich's Paris apartment with the understanding that he would not be able to photograph her, but in the course of the interviews, he learned how to challenge, provoke, and contradict; he draws her out, taunting her into a fascinating display of egotism, lying, contentiousness. She dismisses as "kitsch" or "trash" just about every subject that comes up, including much of her own achievement in film. Her acrid temperament—twenties-Berlin cynicism overlaid with hard-boiled American professionalism—seems to deny sentiment, but actually, as we learn, it's just Dietrich's own form of sentiment. Schell makes expert use of the usual film excerpts and documentary footage, but the true originality of the movie is the way it pursues the clash of temperament between interviewer and star. (11/24/86) **82**

THE MISSION—(2 hr. 6 min.; 1986) A high-minded folly from the same team that made the *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by writer Robert Bolt. In 18th-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed. Some of the adventure-film scenes, shot around Argentina's Iguassú Falls, are impressive and exciting, but the moral issues are too abstract, the performances dull. Irons is physically convincing, but he never undergoes the kind of internal struggle that would make his martyrdom dramatic; De Niro is awkward in a period role. Worst of all, the moviemakers patronize the Indians they're so concerned about saving. (11/10/86) PG. **7, 33, 51, 310, 505, 713, 814, 953, 962**

MY SWEET LITTLE VILLAGE—(1 hr. 40 min.; 1986) In Czech, Eng. subtitles. This film about a bunch of quirky Czech villagers is sweet indeed, but oh so itsy-bitsy small! With Janos Ban, Marian Labuda, and Rudolf Hrusinsky. Screenplay by Zdenek Sverak. Dir. Jiri Menzel. (2/2/87) PG. **11**

A NIGHTMARE ON ELM STREET, PART 3: DREAM WARRIORS—(1 hr. 36 min.; 1987) The teenagers of Elm Street fight the monstrous Freddy Krueger (Robert Englund) by entering their dreams. With Heather Langenkamp, Patricia Arquette, Priscilla Pointer, and Craig Wasson. Written by Wes Craven and Bruce Wagner. Dir. Chuck Russell. R. **6, 36, 67, 69, 85, 88, 89, 90, 91, 100, 103, 104, 105, 107, 108, 109, 112, 204, 207, 209, 212, 213, 215, 217, 218, 220, 304, 305, 306, 315, 400, 403, 504, 510, 512, 518, 522, 523, 530, 532, 601, 606, 608, 610, 621, 625, 631, 705, 706, 711, 715, 754, 764, 803, 811, 815, 900, 901, 904, 911, 913, 931, 950, 955, 962, 967**

OUTRAGEOUS FORTUNE—(1 hr. 36 min.; 1987) Shelley Long, who has perfect features and a perky manner, and Bette Midler, long of jaw and sounding like Telly Savalas, are awfully funny together in this new-style formula comedy from Disney. Looking like an aerobicized bean pole, Long is a high-minded student actress, a solemn, frustrated acting snob. She applies for classes with a famous, bearded, heavy-accented teacher (my God, the great Korzenowski!) and is outraged when Bette Midler, a soft-core-porn actress off the streets, also gets into the class. The movie, which has been put together with enough calculation to send a rocket to Pluto, is a female buddy-buddy movie that becomes a boring chase comedy. The script, an original by a young writer named Leslie Dixon, appears to have been plotted on a graph and shaped by TV-executives' assumptions about the audience's attention span. Long and Midler are polar opposites in looks, temperament, and manner, and the dialogue is all bicker-bicker-bicker. But the two ladies are funny. Dir. Arthur Hiller. (2/9/87) R. **20, 22, 41, 52, 101, 102, 106, 110, 112, 200, 202, 204, 215, 220, 300, 302, 304, 307, 309, 313, 316, 318, 321, 404, 504, 505, 512, 516, 517, 525, 528, 530, 601, 606, 608, 611, 612, 616, 618, 621, 625, 633, 700, 706, 707, 715, 721, 722, 754, 755, 760, 801, 809, 816, 818, 820, 821, 901, 904, 914, 915, 917, 919, 936, 952, 962, 964, 967, 971**

OVER THE TOP—(1 hr. 32 min.; 1987) Sylvester Stallone stars as Lincoln Hawk, a trucker with a dying wife and a young boy, whose only hope for a better life lies in competitive arm wrestling. With Robert Loggia, Susan Blakely, Rick Zumwalt, and David Mendenhall. Dir. Menahem Golan. PG. **51, 68, 89, 100, 105, 106, 107, 109, 111, 112, 207, 208, 209, 217, 218, 219, 221, 300, 301, 312, 315, 316, 318, 403, 405, 503, 505, 506, 508, 510, 513, 518, 527, 530, 603, 606, 608, 611, 616, 625, 625, 627, 636, 705, 708, 713, 714, 723, 724, 752, 756, 803, 815, 818, 900, 902, 903, 921, 934, 958, 963, 971**

★ **PLATOON**—(1 hr. 51 min.; 1986) Despite obvious flaws, this movie, written and directed by Oliver Stone, is a great work—the movie about Vietnam that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen) who wants an authentic life and volunteers for the Army in 1967. At first, facing North Vietnamese regulars near the Cambodian border, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; Keith David, Kevin Dillon, and John C. McGinley. (12/15/86) R. **25, 31, 62, 85, 89, 103, 108, 109, 112, 200, 210, 212, 213, 215, 216, 217, 219, 300, 304, 305, 306, 307, 313, 316, 318, 321, 401, 500, 505, 509, 512, 514, 516, 518, 530, 603, 606, 608, 610, 611, 612, 616, 617, 621, 625, 631, 634, 635, 638, 703, 706, 708, 709, 723, 724, 754, 761, 800, 806, 807, 809, 819, 900, 902, 904, 916, 919, 920, 933, 938, 952, 962, 971**

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's satirical commemoration of forgotten lives from the great days of American radio is exquisitely crafted but depressed and muffled. Woody weaves together two groups of people—his large family, living together in awkward, angry intimacy in a Rockaway house, and a number of "glamorous" radio performers and personalities enjoying the high life. The distance between the shabby neighborhood Jews and the celebrity swells (mostly no-talent con artists) is bridged by radio's music and gab. We get a series of brief vignettes held together only by some vague connection to broadcasting. If Woody can't work up much anger at these people, he can't work up much love for them, either (Mia Farrow's floozy turned radio gossip and Dianne Wiest's maiden aunt are welcome exceptions). Some of the vignettes are funny, others are just a whisper; the anecdotal structure is sustained but also a little monotonous. With a very large cast of Woody Allen regulars, some guests, and a special appearance at the end (worth waiting for) by Diane Keaton. (2/9/87) PG. **25, 62, 85, 110, 200, 211, 214, 215, 301, 310, 402, 500, 509, 512, 514, 518, 526, 530, 606, 608, 612, 616, 625, 637, 700, 706, 709, 718, 723, 724, 757, 800, 807, 809, 819, 903, 917, 937, 952, 962**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min.; 1986) The filmmaking team of James Ivory (director), Ismail

Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Denholm Elliott, and Daniel Day Lewis. (3/17/86) **11, 84, 200, 308, 501, 511, 515, 520, 613, 627, 700, 714, 719, 813, 957, 962**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min.; 1986) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other exiles at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's presence—the smoky voice, the unforced humor and grandeur. (10/13/86) R. **7, 50**

THE SACRIFICE—(2 hr. 25 min.; 1986) In Swedish, Eng. subtitles. A pseudo-masterpiece saved from absurdity by the astounding cinematography of Sven Nykvist. A self-hating intellectual (Erland Josephson), longing for spiritual commitment, dreams of a nuclear holocaust; at the climax of his terror, he promises God he will make some momentous sacrifice if only He will restore the world to its glory. The movie was written and directed by the late Russian émigré Andrei Tarkovsky and shot in Sweden on what looks like the same desolate, beautiful island of lost souls that Bergman used as a setting some years ago. But *The Sacrifice* offers Bergmanesque torment without his redeeming theatrical fire. In Tarkovsky's view, the modern world has been destroyed by its lack of spirituality. Yet even if we reject his view, the constantly moving camera conveys a yearning for the eternal more palpably than the deepest organ tones. (11/3/86) PG. **1**

★ **SALVADOR**—(2 hr. 2 min.; 1986) Oliver Stone's politically irresponsible yet fascinating movie about El Salvador, 1980–1981. His hero (and co-screenwriter) is real-life photojournalist Richard Boyle. Down and out in San Francisco, Boyle (James Woods), a sponger and conniver, heads south of the border with an unemployed-D.J. buddy (James Belushi). In San Salvador, the two riff through the day like stand-up comics, whoring, boozing, and razzing the right-wing toughs they run into. This counterculture "Abbott and Costello Go to War" strategy is initially offensive, but the background pulls you in. Stone has created a frightening picture of a society in chaos. As Boyle faces death-squad bullies, Stone uses a hand-held camera for a kind of hair-trigger existential filmmaking that is not just good but great. And James Woods gives the performance of his life—Boyle is a jittery hipster version of a Graham Greene sinner, and Woods takes us deep inside him. Shot in Mexico. (3/24/86) R.

★ **SCENE OF THE CRIME**—*(1 hr. 30 min.; 1986) In* French, Eng. subtitles. A dark, flowing sex-and-murder thriller, set in southwestern France, from director André Téchiné. Catherine Deneuve, the glacéed international beauty, gives a surprisingly detailed and emotional performance as a divorced bourgeoise living in an angry state of frustration. Her son, a duplicitous thirteen-year-old, protects a runaway convict, and then Deneuve falls in love with the guy, which drives an Oedipal wedge between her and the boy. Téchiné has submitted his irrepressible romanticism to a disciplined narrative. The movie isn't believable, but it's emotionally and visually satisfying. With Wadeck Stanczak as the outlaw, the extraordinary-looking Claire Nebout as Stanczak's old girlfriend, Danielle Darrieux as Deneuve's mother, and Victor Lanoux as her ex-husband, a low-voiced sadist. (2/2/87) **81, 630**

★ **SID & NANCY**—(1 hr. 51 min.; 1986) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rueful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. The puke, the needles, the shattered glass, the garbage-strewn New York alleys—all of this was the only atmosphere in which their love could have flourished. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. With Drew Schofield as Johnny Rotten. (10/20/86) R. **11, 88**

SOME KIND OF WONDERFUL—(1 hr. 35 min.; 1987) A high-school student with limited finances wants to be an artist—but works in a garage—and falls for a girl whom wealthier boys are after as well. With Eric Stoltz, Mary Stuart Masterson, Craig Sheffer, and Lea Thompson. Written by John Hughes. Dir. Howard Deutch. PG-13. **25, 67, 80, 101, 112, 203, 209, 211, 213, 215, 302, 311, 314, 317, 401, 505, 506, 509, 512, 518, 524, 530, 601, 606, 608, 611, 612, 613, 621, 625, 634, 635, 701, 706, 712, 715, 717, 718, 721, 723, 759, 762, 802, 808, 818, 819, 903, 921, 936, 951, 952, 962, 967**

SQUARE DANCE—(1 hr. 52 min.; 1987) The coming-of-age drama of an independent young girl who leaves her grandfather, who has raised her in the country, to live with her mother, a loose-living beautician. With Jane Alexander, Rob Lowe, Jason Robards, and Winona Ryder. Screenplay by Alan Hines, based on his novel. Dir. Dan Petrie. PG-13. **48**

★ **THERESE**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Alain Cavalier's extraordinarily moving and perverse film about Saint Thérèse of Lisieux. One of four sisters to join the Carmelites in the late 19th century, Thérèse entered the nunnery at 15, contracted tuberculosis, and died at 24. She did not, in the ordinary sense of the word, do anything (teach, nurse, heal); she wasn't burned at the stake or raped by Tartars. Yet when she was canonized in 1925, Pope Pius XI hailed her as "the greatest saint of modern times" (a phrase that could have been written by a movie critic). The movie is fleshy and erotic, and no exercise in piety. There are no voluminous folds of drapery to get lost in—you either concentrate entirely on this mad, inspired girl or stop looking. As Thérèse, the young actress Catherine Mouchet has a touching homeliness interrupted by a sudden beautiful smile. Mouchet brings an impish flirtatiousness to the role. In a white wedding dress, she joins the Carmelites, openly a bride of Christ. (1/12/87) **81**

TIN MEN—(1 hr. 49 min.; 1987) Reviewed in this issue. R. **5, 54, 85**

WAITING FOR THE MOON—(1 hr. 27 min.; 1987) A fictional account of Gertrude Stein (Linda Bassett) and Alice B. Toklas (Linda Hunt) and their adventures together in 1936. With Andrew McCarthy. Screenplay by Mark Magill. Dir. Jill Godmilow. PG. **82**

WORKING GIRLS—(1 hr. 30 min.; 1986) A look at the typical day of five women in a contemporary Manhattan brothel—the work, the camaraderie, the fantasies and realities of their workaday world. With Louise Smith, Ellen McElduff, Amanda Goodwin, and Marusia Zach. Screenplay by Lizzie Borden and Sandra Kay. Dir. Borden. **45**

REVIVALS

CABIN IN THE SKY—(1 hr. 39 min.; 1943) A silly story about churchgoing versus hell-raising folk, this all-black musical is one of the rare showcases for the tragically wasted talents of black performers. Eddie "Rochester" Anderson is an engagingly comic ne'er-do-well, and a very young Lena Horne an irresistible sinner, but the keystone of the movie is the tremendous Ethel Waters, radiant in such numbers as "Happiness Is Just a Thing Called Joe." The marvelous score also includes "Honey in the Honeycomb" and, in a show-stopping number, the dazzling Bubbles (John William Sublett) doing his specialty, "Shine." Dir. Vincente Minnelli. **8**

CAMILLE (1936)—(1 hr. 48 min.) The utterly bewildering title for *The Lady of the Camellias,* starring, of course, Greta Garbo, who is such an incandescent actress she can even make us believe she would die of love for Robert Taylor. Standard M-G-M script and supporting players. Dir. George Cukor. **86**

THE HUSTLER—(2 hr. 15 min.; 1961) Robert Rossen's great emotional melodrama about a young pool hustler (Paul Newman) who falls into the hands of a corrupt gambler (George C. Scott). The movie has its downbeat, black-and-white, hardboiled side and also a florid tone that may remind you of fifties theater (i.e., Tennessee Williams and William Inge). With Jackie Gleason as the legendary Minnesota Fats. A richer film than the recent sequel, *The Color of Money.* **9**

LAST YEAR AT MARIENBAD—(1 hr. 33 min.; 1961) In French, Eng. subtitles. The famous avant-garde puzzler of the early sixties. An attractive couple wanders through the shadows of a vast European hotel. Did they meet the year before? It's ultimately not worth pondering, but the movie is exquisite, a true cinematic equivalent of the *nouveau roman.* With Delphine Seyrig. Dir. Alain Resnais. **2**

LOST IN AMERICA—(1 hr. 31 min.; 1985) Albert Brooks is director, co-screenwriter, and star of this infuriating but inspired comic parable of eighties life. When a Los Angeles adman (Brooks) is thwarted at his job, he takes off with his wife (Julie Hagerty) to see the "real" America. They soon lose their money, however, and America subjects them to all the humiliations of the poor. A thin, simplistic premise, but Brooks has an obsessed, free-wheeling comic persona and an almost visionary understanding of his character. **2**

M—(1 hr. 30 min.; 1931) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. **2**

RED RIVER—(2 hr. 5 min.; 1948) One of the greatest of all Westerns. John Wayne and Montgomery Clift fight out an Oedipal drama during a long cattle drive. Superbly intelligent, funny, and exciting. With Joanne Dru, a bit overwrought as a frontier woman. Dir. Howard Hawks. **86**

THE SEVEN YEAR ITCH—(1 hr. 45 min.; 1955) Middle-drawer Billy Wilder. Tom Ewell is the married man tempted to stray; Marilyn Monroe the girl upstairs whose skirt flies up when she stands above a subway grating. It's all very giggly and coy—a characteristic product of the repressed, titillated fifties. **8**

SLAUGHTERHOUSE FIVE—(1 hr. 44 min.; 1972) Director George Roy Hill captures the quintessence of Kurt Vonnegut's novel about a passive man who travels back and forth in time to the various experiences of his life, including the firebombing and complete decimation of Dresden by the Allies during World War II. With Michael Sacks and Valerie Perrine. **86**

A STAR IS BORN (1954)—(3 hr. 1 min.) Soon after this classic film opened, Jack Warner cut 27 minutes from the negative. But in 1983, most of the footage was recovered (some gaps are filled with black-and-white stills), including Judy Garland singing "Here's What I'm Here For" and "Lose That Long Face," and some details about the early relationship between Garland's young band singer and James Mason's fading Hollywood star. In any version, the movie is devastating—lumpily constructed, perhaps, but emotionally overwhelming. Garland singing the great, dark, fatalistic torch song "The Man That Got Away" remains one of the high points of American cinema. Screenplay by Moss Hart. Dir. George Cukor. **83**

TERMS OF ENDEARMENT—(2 hr. 12 min.; 1983) The funny, emotionally intense story of a Houston widow (Shirley MacLaine) going through the ego-stiffening of middle age, and her daughter (Debra Winger), who marries the man her mother hates (Jeff Daniels). It's a vision of normal life, yet nothing is clichéd or tedious. MacLaine is unforgettable, Winger extraordinarily engaging, and Jack Nicholson gives a virtuoso turn as a drunken former astronaut who lures the widow out of her boring parlor. Adapted from Larry McMurtry's novel by writer-director James L. Brooks. **9**

THE THIRD MAN—(1 hr. 44 min.; 1949) A tense, thrilling manhunt drama set in postwar Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Joseph Cotten, Alida Valli, Orson Welles, and Trevor Howard. Dir. Carol Reed. **8**

THE THREEPENNY OPERA—(1 hr. 52 min.; 1931) In German, Eng. subtitles. This production of the Brecht-Weill musical from the early thirties, directed by G. W. Pabst, is surprisingly sluggish, but you should see it anyway for some of the performances, especially Lotte Lenya's as Jenny. **2**

THEATER
LISTINGS

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, March 4

COASTAL DISTURBANCES—Another promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a beach in the last days of summer; directed by Carole Rothman. With Rosemary Murphy, Timothy Daly, Annette Bening, Heather Mac Rae, Addison Powell, Jonas Abry, Jean DeBaer, Angela Goethals, Ronald Guttman. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previewing now prior to a 3/4 opening. $27 for all preview performances except Sat. at 8, $30. From opening, $30, except Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 10 min. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, book and music by Alain Boublil and Claude-Michel Schonberg, lyrics by Herbert Kretzmer; directed by Trevor Nunn and John Caird. Featuring Colm Wilkinson (as Jean Valjean), Michael Maguire, and Terrence Mann. Story is of a fugitive pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. Previews now prior to a 3/12 opening. (200 tickets at $16 are available Mon. through Thu. when valid student I.D. is shown at box office.) **Broadway Theatre,** Broadway at 53rd St. (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

Thursday, March 5

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard star in the British musical, by Andrew Lloyd Webber and Richard Stilgoe, centering on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members play the locomotives and railroad cars; directed by Trevor Nunn. Previewing now prior to a 3/5 opening. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin,** 51st St. west of Broadway (586-6510). 2 hr. 20 min. **IRLS**

Tuesday, March 10

BLITHE SPIRIT—Richard Chamberlain stars in a revival of Noël Coward's comedy, together with Blythe Danner, Judith Ivey, and Geraldine Page, about a mystery writer who engages an eccentric medium to carry out research on his next book; directed by Brian Bedford. Featured in the cast are William LeMassena, Patricia Conolly, and Nicola Cavendish. Tue. through Sat. at 8, $25 to $42.50; Wed. at 2, $20 to $37.50; Sat. at 2, Sun. at 3, $25 to $42.50. Previews begin 3/10 prior to a 3/19 opening. **Neil Simon Theatre,** 250 West 52nd Street (944-9300). All major credit cards.

THE NERD—Mark Hammill, Robert Joy, and Peter Riegert in Larry Shue's comedy, set in Terre Haute, about an architect confronted by a man who once saved his life; directed by Charles Nelson Reilly. With Patricia Kalember, Pamela Blair, Wayne Tippit, and Timmy Geisler. Previews begin 3/10 prior to a 3/22 opening. Preview prices, Tue. through Thu. at 8, Wed. and Sat. at 2, Sun. at 3, $6 to $25; Fri. and Sat. at 8, $20 to $25. From 3/22, Tue. through Thu. at 8, Wed. and Sat. at 2, Sun. at 3, $6 to $30; Fri. and Sat. at 8, $29.50 to $37.50. **Helen Hayes Theater,** 240 West 44th Street (944-9450). All major credit cards.

Now Playing

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its second year. With Brian L. Green, George Merritt, Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $36 to $45; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ● **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley (Alexander), is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman, the direction by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats $10. **Palace,** Broadway and 47th St. (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden,** Broadway and 50th St. (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back playing her original role. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DEATH AND THE KING'S HORSEMAN—Nobel Prize winner Wole Soyinka's play (which he also directs) about a Nigerian tribe which is tragically disturbed by an Englishman's interference with their native customs. Earle Hyman and Trazana Beverley are among the 33 actors, singers, dancers, and drummers in the company. Tue. through Thu. at 8, Sat. at 2, Sun. at 7:30, $25; Fri. and Sat. at 8, Sun. at 2, $30; through 4/5. **Vivian Beaumont Theatre,** 150 West 65th Street (239-6277). All major credit cards. **IRLS**

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are George Rose, Karen Morrow, Donna Murphy, and Howard McGillin. This version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. through Sat. at 8, Wed. and Sat. at 2. All performances except for those on the Wednesday matinees at 2 ($25 and $35) are $35 and $45. $15 tickets for the last row of the balcony are on sale the day of the performance. **Imperial,** 249 W. 45th St. (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Denise Lor are the stars of a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble, music and lyrics by Harry Warren, and Al Dubin. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **Majestic,** 247 W. 44th St. (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured in the cast are John Mahoney, Swoosie Kurtz, Christine Baranski, Richard Portnow, and Julie Hagerty. Tue. through Thu. at 8, Wed. and Sat. at 2, $25 to $35, Fri. and Sat. at 8, Sun. at 3, $27.50 to $37.50. **Plymouth Theater,** 236 West 45th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Hal Linden, Christine Estabrook, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tue. through Thu. at 8, $30 to $35; Fri. and Sat. at 8, $32.50 to $37.50; Wed. and Sat. at 2, Sun. at 3, $27.50 to $35. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" appears in an uproariously funny one-man show. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $28.50. **Brooks Atkinson,** 256 West 47th Street (245-3430). All major credit cards. 2 hr. **IRLS**

ME AND MY GIRL—Robert Lindsay, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. With Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis,** 46th St. and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the famous and talented authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo

Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SOCIAL SECURITY—Cliff Gorman and Marilu Henner star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Stefan Schnabel, Doris Belack, Caroline Aaron, and Robert Dorfman. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $22.50 to $32.50. **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SOUTH PACIFIC—New York City Opera presents a revival of the Oscar Hammerstein II–Joshua Logan production, adapted from Michener's *Tales of the South Pacific;* directed by Gerald Freedman. The alternating casts are headed by Susan Bigelow and Marcia Mitzman as Nellie, Justino Diaz and Stanley Wexler as Emile de Becque, Muriel Costa-Greenspon and Camille Saviola as Bloody Mary. Tony Roberts is Billis and Paul Gemignani conducts the orchestra. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $7 to $40; through 4/26. **New York State Theater** at Lincoln Center, 65th Street and Broadway (870-5570). All major credit cards. **IRLS**

STARDUST—Andre De Shields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell are the stars of a musical revue (which had a sold-out run Off Broadway); all lyrics by Mitchell Parish and music by his countless collaborators; conceived and directed by Albert Harris. Tue. through Sat. at 8; $30 to $37.50; Wed. and Sat. at 2, Sun. at 3; $10 to $35; ($10 rear balcony at every performance). **Biltmore Theater,** 261 West 47th Street (582-5340). 2 hr. 10 min. All major credit cards.

STEPPING OUT—Richard Harris's comedy, which offers good amiable fun, is about women from different backgrounds who meet weekly to take tap-dancing lessons; directed by Tommy Tune. Featured in the cast are Carole Shelley, Meagan Fay, Carol Woods, Janet Eilber, and Victoria Boothby. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50 to $40. **John Golden Theatre,** 252 West 45th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

SWEET CHARITY—Ann Reinking stars in a revival of the musical by Neil Simon, Cy Coleman, Dorothy Fields; directed and choreographed by Bob Fosse. With Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving A. Lee, Celia Tackaberry. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $30 to $45. **Minskoff,** 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during a recent hot summer; directed by John Tillinger; with John K. Linton and Barry Tubb. Mon. through Thu. at 8, $30 to $38, Fri. and Sat. at 8, $32.50 to $37.50; Wed. and Sat. at 2, $27.50 to $32.50, Sun. at 3, $27.50 to $32.50. **Music Box,** 239 West 45th Street (239-6200). 2 hr.

OFF BROADWAY

THE ACTORS—Ward Morehouse III's comedy stars Jack Aranson, John Blaylock, and Richard Waring as a Shakespearean actor; the action takes place in a seedy but once elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25; through March. **Royal Court,** 301 West 55th Street (956-3500).

BLUE IS FOR BOYS—Robert Patrick's farce about love affairs in an all-gay college dormitory. Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15. **Corner Loft Theater,** 99 University Place (228-0056).

CAST ME DOWN: THE TRAGEDY OF BOOKER T. WASHINGTON—Eldon Bullock stars in Joseph Holland's play, set between 1881 and 1901 on the campus of Tuskegee Institute (founded by Washington). Tue. through Sat. at 8, Sat. and Sun. at 3, Wed. at 11 a.m.; $10 to $15. **Theatre Four,** 424 W. 55th St. (246-8545).

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Charles Shaw Robinson, Nathan Lane, Lisa Eichhorn (replacing Judy Geeson through 3/8), Dylan Baker, Peter Friedman, and Michael Countryman. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30. **Promenade,** Broadway and 76th St. (580-1313).

DANGER: MEMORY!—A double bill of Arthur Miller one-act plays: 1. Kenneth McMillan, James Tolkan, and Karron Graves are the stars of *Clara,* which focuses on a man's coming to terms with his daughter's murder; 2. Geraldine Fitzgerald and Mason Adams star in *I Can't Remember Anything,* which is about two elderly people. Tue. through Sat. at 8, Sat. at 2, Sun. at 2 and 7:30; $20 to $25; through 3/8. **Mitzi E. Newhouse Theatre** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

THE DEPOT—Eve Ensler's two-character play starring Shirley Knight, and, performing alternately, Robin Erbert and Peter Gregory; directed by Joanne Woodward. A mother participates in a protest against a proposed missile sight. Tue. through Fri. at 8, Sat. at 3 and 8; $8; 3/3 through 27. **Interart Theater,** 549 West 52nd Street (246-1050).

DIVISION STREET—Steve Tesich's revived (and revised) comedy looks at idealism in the '80s and the American Dream; directed by Risa Bramon. Featured in the cast are Novella Nelson, John Spencer, Kathleen Wilhoite, Olek Krupa, and Saul Rubinek. Tue. through Sun. at 8, Sat. at 2; $15 and $18. **Second Stage Theatre,** 2162 Broadway (307-7171).

DOWN AN ALLEY FILLED WITH CATS—Australia's Best Play of 1983, by Warwik Moss, a comedy-mystery in which two men attempt to outwit each other for a glittering prize; directed by Peter Askin. Featured are Stewart Finlay-McLennan and Theo Barnes. Wed. through Sat. at 8, Sat. & Sun. at 3, $16 to $18. **Quaigh Theatre,** 108 West 43rd Street (279-4200).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan St. (674-3838).

THE GAY DIVORCE—A revival of the Cole Porter musical, directed by Robert Brink, and starring Paul Ames, Oliver Woodall, Deborah Dickinson, and Joaquim Romaguera. Wed. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7; through 3/22; $25. **Kaufman Theater,** 534 West 42nd Street (279-4200).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Debra Jo Rupp, Rita Jenrette, Celeste Mancinelli, Peter Neptune, and Mary Porter. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18. **American Place Theater,** 111 West 46th Street (869-4731).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a well-wrought musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; artfully directed by Allen Belknap. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $28. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in a San Francisco apartment and tells the story of two gay men (Jay Corcoran and John Finch) whose relationship takes place entirely on the phone. Wed., Thu., and Sun. at 8, $12; Fri. through Sat. at 7:30 and 10, $15. **Sanford Meisner Theater,** 164 Eleventh Avenue (564-8038).

THE KNIFE—Mandy Patinkin and Mary Elizabeth Mastrantonio head a cast of 23 in a musical, conceived, directed, and written by David Hare, music by Nick Bicat, lyrics by Tim Rose-Price, choreography by Graciela Daniele. Story tells about a husband and father of three children who has to make the most crucial decision of his life—to change his sex. $20 to $25. **Public/Newman,** 425 Lafayette St. (598-7150). **IRLS**

KVETCH—A black comedy by British playwright-director-actor Steven Berkoff which focuses on anxieties and socio-sexual relationships as observed in the American culture; with Mitch Kreindel, Laura Esterman and Kurt Fuller. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15 to $20. **Westside Arts,** 407 W. 43rd St. (541-8394).

LADY DAY AT EMERSON'S BAR & GRILL—Epatha Merkerson plays Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 6; $26–$27. **Westside Arts,** 407 W. 43rd St. (541-8394). ●

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. Music by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum,** 126 Second Ave. (477-2477). ● ●

THE MIRACLE WORKER—Karen Allen stars in a revival of William Gibson's play about the child Helen Keller (Eevin Hartsough); directed by Vivian Matalon. Also in the cast are Laurie Kennedy, Jack Ryland, Frances Foster, Victor Slezak, Frank Hamilton, John Niespolo, and Elizabeth Owens. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $27. **Roundabout,** 100 East 17th Street (420-1883). **IRLS**

MONA ROGERS IN PERSON—Philip-Gimitri Galas's avant-vaudeville work starring Helen Shumaker as an ex-burlesque queen; directed by Lynne Taylor-Corbett. Tue. through Thu. at 8, Fri. and Sat. at 8 and 10; $15. **Cherry Lane,** 38 Commerce St. (989-2020).

MY GENE—Barbara Gelb's play stars Colleen Dewhurst, who offers a superb performance as Carlotta Monterey, reliving her past with her famous husband, Eugene O'Neill, as she faces days in a mental institution; directed by Andre Ernotte. Tue.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3; $20 and $25. **Public/Martinson,** 425 Lafayette St. (598-7150). **IRLS**

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. With Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321). ●

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) starring Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, and Kevin Wallace. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18 to $24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

STAGGERLEE—Rhythm-and-blues musical, based on a New Orleans folktale, starring Ruth Brown, written and directed by Vernel Bagneris, with music by Allen Toussaint. Featured is a flamboyant young lad's romance with his innocent sweetheart against her mother's wishes. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $25 to $29.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

TWELFTH NIGHT—Martha Burns plays Viola and Kim Staunton is the Olivia in Shakespeare's fantastical world of Illyria; directed by Mary B. Robinson. Thu. through Sat. at 8; $12; through 3/28. **Triplex Theater II,** 199 Chambers Street (618-1980).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With the author and Becky London. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown,** 133 Macdougal St. (477-5048). ●

WHISPERS—Crispin Larangeira's story of a man and woman, exiled in Siberia, who meet and rediscover their lives; directed by Nancy Gabor. With Joan MacIntosh and Stephen Rowe. Wed. through Fri. at 8, Sun. at 3 and 7, Sat. at 7 and 10; $12 to $14. **Open Space Theatre,** 224 Waverly Place (279-4200).

WICKED PHILANTHROPY—Denis Diderot's play about a trickster trying to help a friend in need; directed by Pamela Billig. Wed. through Sat. at 8, Sat. at 3, Sun. at 3 and 7:15; $16 and $20; from 3/7. **Samuel Beckett Theatre,** 412 W. 43rd St. (279-4200).

THE WIDOW CLAIRE—Matthew Broderick and Hallie (Horton's daughter) Foote star in Horton Foote's play about suitors in a small Texas town wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $30 to $33. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THEATER

WOMEN BEWARE WOMEN—Howard Barker's modern transformation of the 1623 Jacobean play by Thomas Middleton, a melodrama of sex, power, and revenge; directed by Sharon Gans. Sally Kirkland and John Heffernan head a cast of seventeen. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7; $16.50 to $28. **Playhouse 91,** 316 E. 91st St. (831-2000).

THEATER COMPANIES

ACTING COMPANY—Tom Robbins in Eric Overmyer's *On the Verge,* set in locations ranging from the Himalayas and African jungles to 1955 Eisenhower America, about a journey into space by three Victorian women (Lisa Banes, Patricia Hodges, and Laura Hicks); directed by Garland Wright. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $24. **John Houseman,** 450 W. 42nd St. (564-3510).

ALL SOULS PLAYERS—A revival of the George Abbott–Bob Merrill musical *New Girl in Town,* directed and choreographed by Jeffery K. Neill. With Kathleen Gray, John Horvath, William Walters, Joan Baker, and P. J. Nelson. Thu. through Sun. at 8, Sat. and Sun. at 3; through 3/8; $10. **Fellowship Hall,** Lexington Avenue at 80th Street (535-3356).

AMAS REPERTORY THEATRE—Leah Hocking stars in *Dazy,* with book by Allan Knee, music by Lowell E. Mark, lyrics by Norman Simon; it's the tale of a bag lady with a past as a famous singer; directed by Philip Rose. Thu. through Sun. at 7:30, Sun. at 3; $10; through 3/8. **Theater,** 1 E. 104 St. (369-8000).

AMERICAN JEWISH THEATRE—Wendy Kesselman's *I Love You, I Love You Not,* a play about an alienated girl with only one friend in the world, a grandmother who survived the Holocaust; directed by Ben Levitt. The cast consists of Jennifer Dundas and Rita Carin. Tue. through Thu. and Sat. at 8, Sun. at 2 and 7; $18.50; from 3/7. **92nd Street Y Theatre,** 1395 Lexington Avenue (427-6000).

CHICAGO CITY LIMITS—*Taking Liberties,* an improvisational revue with audience participation. Wed. and Thu. at 8:30, Fri. and Sat. at 8 and 10:30; $10 to $12.50. **Theater,** 351 E. 74th St. (772-8707).

EQUITY LIBRARY THEATRE—3/12 to 4/5, a revival of *Too Many Girls,* with music by Richard Rodgers, lyrics by Lorenz Hart, and book by George Marion Jr. Tue. through Sun. at 8, Sat. and Sun. at 2:30. **Theatre,** 310 Riverside Drive (663-2028).

FOURTH WALL—*Interview in Buenos Aires,* drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8. *One Fascist Leader Can Ruin Your Whole Day,* musical comedy, Sun. at 7:30; $7. **Fourth Wall,** 79 E. 4th St. (254-5060).

JEAN COCTEAU REPERTORY—*Of Mice and Men,* John Steinbeck's 1930 American classic retold for the stage; directed by Eve Adamson; in repertory through 5/24 with Richard Brinsley Sheridan's *The Rivals,* the quintessential English comedy of manners; directed by Giles Hogya. $8 to $15. (Call theater for specifics.) **Bouwerie Lane,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—*Our Own Family,* four one-acters: Donald Marguiles's *Zimmer,* Michael Taav's *The Converts,* David Rush's *Scrabble,* and Susan Sandler's *The Renovation.* Tue. through Sat. (exc. Fri.) at 8, Sun. at 2 and 7; $15 to $18. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

MANHATTAN THEATRE CLUB—Janusz Glowacki's *Hunting Cockroaches,* directed by Arthur Penn, is about Polish expatriates struggling to adjust to the oddities of city life. With Dianne Wiest, Ron Silver, Reathel Bean, Larry Block, Paul Sparer, Joan Copeland, Joe Ragno, Martin Shakar, Paul Greco. Tue. through Sun. at 8, Sat. and Sun. at 2:30; $22 to $27; through 3/22. **City Center,** 131 West 55th Street (246-8989).

MUSIC-THEATRE GROUP—*The Hunger Artist,* conceived and directed by Martha (*Vienna: Lusthaus* and *The Garden of Earthly Delights*) Clarke, with music by Richard Peaslee, deals with the personal and literary worlds of Kafka. With David Jon, Jill Jaffe, Anthony Holland, Bill Ruyle, Rob Besserer, Brenda Currin, Paola Styron. Tue. and Fri. at 8, Wed., Thu., Sat. at 7:30 and 9:30; $15 and $20; through 4/4. **St. Clement's Theatre,** 423 West 46th Street (265-4375).

NEGRO ENSEMBLE COMPANY—Gus Edwards's *Ramona,* set on an island in the Caribbean, centers on the love life of an uninhibited woman; directed by Douglas Turner Ward. Wed. at 3 and 8, Thu. and Fri. at 8, Sat. at 3 and 8:30, Sun. at 2:30 and 7; $15 to $20. **Theatre Four,** 424 West 55th Street (246-8545).

NEW MEDIA REPERTORY—Anton Chekhov's *The Cherry Orchard,* directed by Mary Hayden. Thu. and Fri. at 8; through 3/13; $8. **Automation House,** 49 East 68th Street (734-5195).

PEARL THEATRE COMPANY—Jean Racine's *Andromache,* rendered by Earle Edgerton into English especially for this production. A mother can save her child only by marrying the slayer of her husband in the aftermath of a savage war; directed by Allan Carlsen. With Joanne Camp, Robert Emmet, Eliza Ventura, Bonnie Gould, Michael McGuiness, Christian Kauffman, Robin Leslie Brown. Thu. through Sat. at 8; $10; through 3/28. **Pearl,** 125 West 22nd Street (645-7708).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentinian comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana,* Cuban music from the 16th century to contemporary times; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's *Prohibido Suicidarse en Primavera.* $12 for plays, and $16 to $18 for musicals. **Gramercy Arts,** 138 E. 27th St. (889-2850).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (now beginning its 13th year); Nancy Beckett's *The Women Here Are No Different;* Bob Flicker's *Absurdly Yours;* Rick Foucheux's *Abbey and Veronica.* **13th Street Repertory,** 50 W. 13th St. (675-6677).

WINGS THEATRE COMPANY—Bill Solly's musical is about an amnesiac who is searching for a theme park *Where Lost Things Are;* directed by the author. Thu. through Sat. at 8, Sat. and Sun. at 3; $10; through 4/19. **American Renaissance Theatre,** 112 Charlton Street (645-9630).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AWAY FROM ME—Jane Frances has written and directed this comedy about a Chaplinesque character whose libido overcomes his common sense. Fri. and Sat. at 8, Sun. at 3; $8. BlueGreen Theatre Company at the **Gene Frankel,** 24 Bond Street (246-4439).

BOOGIE WOOGIE AND BOOKER T.—Wesley Brown's play focuses on the turn-of-the-century meeting between Booker T. Washington and some of his detractors; directed by Dean Irby. With Ruben Hudson, John McCallum, Cortez Nance Jr., Nick Smith, La Tanya Richardson. Thu. through Sun. at 7:30, Sat. and Sun. at 3; $8; through 3/8. **New Federal Theatre,** 466 Grand Street (598-0400).

CARRYING SCHOOL CHILDREN—Fisher Stevens and Nealla Spano star in Thomas Babe's play which takes place in the year 2084 where a new breed of humanity is involved in a comic adventure of live and survival; directed by David Briggs. Thu. through Sat. at 8, Sun. at 3; $4. **Theatre for the New City,** 155 First Avenue (254-1109).

C.K.'S BLUES—Play by John Stephenson and Ron Bohn, directed by the latter, about the night odyssey of an ex-heavyweight boxer turned New York cab driver. Thu. through Sat. at 8; $7; through 3/14. **Actors' Factory,** 149 W. 29th St. (594-1494).

THE COURTING—Lezley Steele's play wherein Elaine Sulka and Willi Kirkham star as two women, trapped in a relationship in a New Hampshire town where a murder has been committed; directed by Sue Lawless. Tue. through Sat. at 8; through 3/15. **The Cubiculo,** 414 W. 51st St. (265-2138).

DONKEYS' YEARS—Michael Frayn's comedy about the reunion of a band of British college chums and their sweethearts; directed by Steve Stettler. Thu. through Sat. at 8, Sun. at; $8 to $10; through 3/15. **New Theatre,** 465 Dean St., Brooklyn (718-230-3366).

DOUBLE BILL—*Murder on Arrival* and *Gift of Murder,* two full-length murder mysteries, both by George Batson, in repertory through 3/8. Wed. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $10. Call theater for specific dates of each play. **Riverwest Theater,** 155 Bank Street (243-0259).

DUCK HUNTING—Jacqueline Price, Terrence Keene, and Rose McGuire in Aleksandr Vampilov's Russian comedy, directed by Patrik Williams. Fri. through Sun. at 8; $8; through 3/15. Manitou Theatre Company at the **Courtyard,** 30 Grove St. (245-6366).

EUGENE O'NEILL: DANCING WITH THE DEVIL—Jeffrey W. Ryback wrote and stars in this play; directed by Robert R. Ringer. 3/5 through 15; $8. (Perf. of 3/5 and 3/8 are signed simultaneously for the deaf.) **American Ensemble,** 339 E. 28th St. (571-7594).

FREE FALL—Laura Harrington's play about stunt pilots and a relationship based on danger; directed by Alma Becker. Featured in the cast are Daniel Ahearn, Marvin Einhorn, Annette Helde, and Annie O'Sullivan. 3/3 through 3/8 at 8; $8. **45th Street Theatre,** 354 West 45th Street (333-7471).

HALF THE BATTLE—A one-woman show, written and performed by Deborah Baber, about Susan B. Anthony, her unrequited love, political intrigues, criminal prosecution. Fri. and Sat. at 11, Sun. at 7, Mon. and Wed. at 8; 3/2 through 4/6. **Art & Work Ensemble,** 870 Sixth Avenue (757-1347).

INTRIGUE AND LOVE—Friedrich Schiller's 18th-century play about parental authority and filial rebellion; directed by Dan Roentsch. With Greta Watson, Gary Dunn, Megan Stone, Anthony Fields, Camille Marshall, William Greeley, and Robert Kilgore. Thu. through Sat. at 8, Sun. at 3; $8; through 3/15. Promethean Theatre Company at **Theatre 22,** 54 W. 22nd St. (719-9812).

JUDAS—Mark Lenard stars in Robert Patrick's drama of the crucifixion as Pontius Pilate; Mark Zeisler plays Judas, and Jonathan Penner and Barbara Sinclair are Jesus and Mary. 3/6 through 4/5. **Corner Loft,** 99 University Place (228-8728).

LORCA: A SHADOW OF CYPRESS—Win Wells's drama about Lorca before his execution in 1936 by Fascist rebels during the Spanish Civil War; directed by Anthony Di Pietro. Thu. through Sat. at 8, Sun. at 3; $8; through 3/22. **Art & Work Theatre,** 870 Sixth Avenue (213-0231).

MURDER A LA CARTE—Two mysteries in repertory through 3/8: *Murder on Arrival* and *Gift of Murder,* both by George Batson. Wed. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $10. **Riverwest Theatre,** 155 Bank Street (243-0259).

NEW GIRL IN TOWN—The George Abbott–Bob Merrill musical, based on Eugene O'Neill's *Anna Christie,* directed by Jeffery K. Neill. Thu. through Sun. at 8, Sat. and Sun. at 3; through 3/8. **All Souls,** Lexington Avenue at 80th St. (535-3356).

NO NAME IN THE STREET—A musical, with book, lyrics, and music by Van Dirk Fisher, is based on the trials and tribulations and triumph of Job. A cast of 22 singers and dancers will interpret a testimonial to what can be accomplished by faith. Thu. through Sat. at 8; 3/5 (the fifth is a gala) through 29; $8 (call theater for specifics). **Lincoln Square Theatre,** 250 W. 65th St. (874-0860).

THE ONLY GAME IN TOWN—Frank Gilroy's 1968 play about a chorus girl who falls for a gambler as she awaits her wealthy lover's divorce; directed by John Holleman; with Eleanor Moseley, Thomas G. Moore, and Dess Philpot. 3/6 through 8 at 8; $8. **StageArts,** 120 W. 28th St. (279-4200).

THREE SISTERS—Chekhov's drama about the search for fulfillment in a changing world; directed by Tom O'Mahony. Fri. and Sat. at 8, Sun. at 3; through 4/26; $9. **Westside,** 252 W. 81st St. (874-7290).

TOPOKANA MARTYR'S DAY—British playwright Jonathan Falla's black comedy about the frustrations of famine relief workers in East Africa. Wed. through Sat. at 8, Sun. at 3; $10; through 3/15. **Nat Horne,** 440 W. 42nd St. (279-4200).

WHORES OF HEAVEN—A musical farce based on Machiavelli's 16th-century satire, *The Mandrake,* transferring its basic precept that "the end justifies the means"; directed by Kim Johnson, music and lyrics by Michael Wright. With Suzanne Parke, John Dolphin, Christopher Le Blanc, Dana Morosini, Ron Golding, and Cindy Foster Jones. Thu. through Mon. at 8, Sun. at 3; $8. **American Folk,** 241 W. 55th St. (279-4200).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ROBERT BEVAN—Watercolors, drawings, and lithographs by this British artist (1865–1925); through 3/21. Davis & Langdale, 231 E. 60th St. (838-0333).

SAMUEL BRECHER—Paintings executed in Provincetown from 1924–1944; through 3/28. Radann, 790 Madison Ave. (628-0918).

SUSAN CRILE—Recent abstract paintings; through 3/21. Graham Modern, 1014 Madison Ave. (535-5767).

MARIJKE DE GOEY—Sculptures and wall drawings composed of wire; through 3/28. Urdang, 23 E. 74th St. (288-7004).

LUDWIG EMIL GRIMM—Approximately 100 etchings, including portraits of other German Romantics, ethnological studies, religious subjects, and landscapes, by the youngest brother of Jacob and Wilhelm Grimm; through 4/25. Shepherd, 21 E. 84th St. (861-4050).

CHAIM GROSS—New wood carvings by this artist who worked under Robert Laurent during the '20s; through 3/27. Forum, 1018 Madison Ave. (772-7666).

MICHAEL HARNETT—Pilaster-shaped representational paintings of architectural interiors and exteriors; 3/7–28. Perlow, 980 Madison Ave. (517-5858).

NEIL JENNEY—Paintings from the late '60s which have never been shown before, by this pioneer of "New Image" painting; 3/7–4/18. Mathes, 851 Madison Ave. (249-3600).

SANDRA MACKINTOSH—Recent sculptures; 3/7–4/4. Cordier & Ekstrom, 417 E. 75th St. (988-8857).

KEVIN MOSS—Ten recent paintings, of New York cityscapes and more distant locations, such as East Hampton and Mexico; through 3/21. Fourcade, 36 E. 75th St. (535-3980).

ODD NERDRUM—Classically-inspired realist paintings; through 3/28. Hamilton, 19 E. 71st St. (744-8976).

ROBERT PETERSEN—New paintings, drawings, and objects; 3/7–28. Castelli Graphics, 4 E. 77th St. (288-3202).

SANDRA MENDELSOHN RUBIN—Paintings and drawings of cityscapes in Venice, California; 3/4–4/4. Bernard, 33 E. 74th St. (988-2050).

FREDERICK SERGER—Landscapes, still lifes, and portraits painted in Eastern Europe, Paris, and later, in the United States, by this Czechoslovakian-born artist (1889–1965); through 3/14. La Boetie, 9 E. 82nd St. (535-4865).

PAT STEIR—New paintings from a series entitled, "The Moon and the Wave"; 3/7–4/2. Knoedler, 19 E. 70th St. (794-0550).

RANCISCA SUTIL—Abstract handmade paper paintings, plus pastels; through 3/27. Forum, 1018 Madison Ave. (772-7666).

LAN TURNER—Five paintings in which anatomical parts—such as arms, legs, and mouths—are combined into one collaged image that suggests two lovers of unidentifiable sex; 3/7–4/4. McCoy, 19 E. 71st St. (570-2131).

WENDY WACHTEL—Paintings, collages, photographs, lithographs, and etchings; 3/9–4/17. Marymount Manhattan, 221 E. 71st St. (517-0400).

DONALD ROLLER WILSON—Realist paintings and drawings; 3/4–26. Coe Kerr, 49 E. 82nd St. (628-1340).

57th Street Area

ADELE ALSOP—Large-scale landscape paintings of Utah and Massachusetts; 3/4–28. Schmidt-Bingham, 41 W. 57th St. (888-1122).

ROBERT ARNESON—New bronze and ceramic sculptures and related drawings which have Jackson Pollock and Ronald Reagan as two principal subjects; through 4/2. Frumkin, 50 W. 57th St. (757-6655).

LESLIE BOHNENKAMP—An installation of biomorphic paper sculptures in herd-like formations; through 3/7. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

ALICE DALTON BROWN/DAVE HENDRICKS—Recent paintings and works on paper, of Victorian and turn-of-the-century houses in Key West and upstate New York/Large-scale drawings of landscapes, in graphite and colored pencil. Through 3/25. Fischbach, 24 W. 57th St. (759-2345).

HERMAN CHERRY—Recent abstract paintings that explore the relationship of colors, by this 78-year-old artist who was a student of Thomas Hart Benton and Stanton MacDonald-Wright; through 4/4. Ross, 50 W. 57th St. (307-0400).

JEANNE DUVAL—Still lifes, landscapes, and interiors by an American painter living in Italy; 3/4–4/4. French, 41 W. 57th St. (308-6440).

FRIEDEL DZUBAS—Large-scale, gestural color field paintings; 3/5–28. Emmerich, 41 E. 57th St. (752-0124).

PABLO GARGALLO—Nineteen works, including iron and copper pieces, and bronze sculptures, by this Spanish artist who was a friend of Picasso's; thru 4/4. Herstand, 24 W. 57th St. (664-1379).

EDWARD GIOBBI—Figurative paintings from the past 30 years, 3/7–4/1. Armstrong, 50 W. 57th St. (582-8581).

DAVID HANNAH/KATHERINE PORTER—Abstract paintings/Abstract works on paper. Through 3/28. Siegel, 24 W. 57th St. (586-0605).

RONI HORN—Abstract drawings in pastel, powdered pigment, and varnish; through 3/21. Maeght LeLong, 20 W. 57th St. (315-0470).

WALTER MURCH—Paintings from the '40s, '50s, and '60s, by this American artist (1907–1967) who has been called both a Realist and a Surrealist; through 3/25. Deutsch, 20 W. 57th St. (765-4722).

LEO NEUFELD—Realist paintings of the figure; through 3/14. Grand Central, 24 W. 57th St. (867-3344).

DARRAGH PARK—Recent paintings of Manhattan cityscapes and landscapes in Long Island; 3/4–28. De Nagy, 41 W. 57th St. (421-3780).

ROBERT RAUSCHENBERG—Works on paper; 3/4–28. Blum Helman, 20 W. 57th St. (245-2888).

DAVID SMITH—Linocuts, etchings, and lithographs created between 1928–1954; 2/27–3/21. Pace Master Prints, 32 E. 57th St. (421-3237).

East Village

HANNO AHRENS—New sculpture; through 3/15. Sharpe, 175 Ave. B (777-4622).

PEGGY HADDEN—Recent abstract paintings on tall, column-like canvases; 3/7–29. Robertson, 208 E. 7th St. (529-2482).

MARCIA GYGLI KING—Large oil monoprints that serve as backdrops for modelled and painted tripod easels with relief paintings; 3/4–29. Fervor, 109 Ave. B (529-9339).

MIO LEONARDI—Recent paintings, works on paper, and sculptural collaborations; thru 3/15. St. Marks, 411 E. 9th St. (505-9716).

LIZ*VAL—Recent collaborative works; through 4/5. Donahue, 520 E. 11th St. (420-9174).

THERESE SCHWARTZ—Collage paintings; through 3/29. Humphrey, 242 E. 5th St. (529-0692).

LEE STOLIAR—Erotic terra-cotta sculptures; 3/5–29. Avenue B, 167 Ave. B (473-4600).

MERLE TEMKIN—Oil stick drawings on paper cut-outs, and an installation; through 3/8. Public Image, 177 E. 3rd St. (475-3033).

SoHo and TriBeCa

ROBERT ACKERMAN/PAUL MOGENSEN/PHILLIP PAVIA—Single and multi-panel abstract paintings with camouflage imagery/Minimalist paintings in pure ultramarine blue and Prussian blue, with glossy and matte surfaces/Marble sculptures from the '60s to the present; 3/7–4/4. Thorp, 103 Prince St. (431-6880).

WILLIAM ANASTASI/MATTHEW MCCASLIN—Four paintings from his "bababad" series/Wall sculptures made of Formicas that simulate granite, marble, metal, and mahogany. Through 3/11. Cutler, 164 Mercer St. (219-1577).

ELVIRA BACH—Symbolic self-portraits by an artist from Berlin, plus works by other German artists including Castelli, Chevalier, Fetting, and Salome; through 3/28. Cowles, 420 W. Broadway (344-6678).

JENNIFER BARTLETT—Recent pastel drawings; through 3/21. Cooper, 155 Wooster St. (674-0766).

GREGORY BOTTS—New paintings in which black-and-white landscapes and/or figurative passages intertwine with geometric color areas; through 3/28. Plumb, 81 Greene St. (219-2007).

YASMIN BRANDOLINI—Abstract paintings in tempera on handmade paper; through 3/14. Rosenberg, 115 Wooster St. (431-4838).

CAROL BROWN—Crayon drawings of canyons and deserts in the American Southwest; through 3/28. Witkin, 415 W. Broadway (925-5510).

HOWARD BUCHWALD—New paintings; through 3/25. Hoffman, 429 W. Broadway (966-6676).

LARRY CALCAGNO/BURT HASEN—Paintings that depict events and movements in space/Small-scale paintings that are complex compositions of human and animal forms, historic and contemporary personages, hybrids and anthropomorphic creatures. 3/7–4/4. Shapolsky, 99 Spring St. (334-9755).

MICHAEL CHERNISHOV—Geometric works on paper from 1961–1987; through 3/21. Exit, 578 Broadway (966-7745).

ABRAHAM DAVID CHRISTIAN—Sculptures and drawings; through 3/11. Brown, 100 Greene St, (219-1060).

PIERRE CLERK—Cut-out reliefs and recent sculptures; through 3/28. DiLaurenti, 383 W. Broadway (925-5100).

LINDA CUNNINGHAM—Organically-shaped sculptures made of cast bronze, marble, and blue limestone; through 3/14. Allen, 110 Greene St. (334-9710).

ELBA DAMAST—Recent paintings, sculptures, and works on paper that depict landscapes; through 3/28. Littlejohn-Smith, 133 Greene St. (420-6090).

MARILYN DAVIDSON—Pastel landscape drawings and bronze sculptures; through 3/27. Hudson, 105 Hudson St. (925-7290).

DONNA DENNIS/KENWARD ELMSLIE—A collaborative work entitled, "26 Bars," that consists of drawings and writings based on 26 imaginary bars; through 3/21. Green, 152 Wooster St. (982-3993).

ART

JEAN FEINBERG—Abstract paintings in oil on wood; through 3/28. Davis, 568 Broadway (219-1444).

JONATHAN FRECHETTE—Recent painted plywood sculptures and constructed paintings; through 3/21. Natkin, 395 Broadway (925-4499).

GREY ORGANISATION—"Everything is Good"—collaborative works that celebrate "the corporation"; 3/4–28. Neale, 320 Lafayette St. (431-5077).

GARY KOMARIN—Large-scale paintings that explore contemporary themes; through 4/4. Davidson, 415 W. Broadway (925-5300).

DAVID LEVINTHAL/LYNNE STONE—Photographs that depict half-real, half-fantasy scenes, using H-O scale models for props/Paintings that explore drama in myth, ancient rituals, and in the artist's own imagination. Through 4/18. Exhibition Space at 112 Greene St.

DONALD LIPSKI—Large-scale sculptures incorporating materials such as glass and military and industrial hardware; through 3/28. Van Eck, 420 W. Broadway (219-0717).

THOMAS MACAULEY—A sculptural installation; 3/7–28. Twining, 568 Broadway (431-1830).

DAVID MARGOLIS—Fresco paintings and constructed aluminum sculptures; through 3/31. Hudson, 105 Hudson St. (925-7290).

SAMANTHA MCEWEN/WALLACE & DONOHUE—Representational paintings of landscapes and figures, in gouache and oil on canvas, by a British-born artist/"The Electric Chair Series"; through 3/14. Shafrazi, 163 Mercer St. (925-8732).

PETER NADIN/RUDY BURCKHARDT—New paintings in a series entitled "Views"/Recent photographs and photo-collages. Though 3/10. Alexander, 59 Wooster St. (925-4338).

NIC NICOSIA—New works and drawings about situations that reveal quirks of human nature, accompanied by a soundtrack; through 3/26. Totah, 152 Wooster St. (475-8330).

NIHONGA—Contemporary Japanese paintings in the Traditional style; 3/7–4/1. Milliken, 98 Prince St. (966-7800).

HANI RASHID—An architectural project entitled, "Kursaal for an Evacuee"; through 3/14. Artists Space, 223 W. Broadway (226-3970).

TODD SILER—Drawings, paintings, collages, and constructions that combine artistic and scientific methods of inquiry; through 3/14. Feldman, 31 Mercer St. (226-3232).

GUNTER UMBERG—New paintings; 3/7–28. Lorence-Monk, 568 Broadway (431-3555).

ANDY WARHOL—Hand-painted images taken from popular comic strips, 1960–1962; through 6/13. Dia Art Foundation, 77 Wooster St. (431-9232).

DEBRA WEIER—Paintings with symbols that evoke emotional states; through 3/31. Wren, 153 Mercer St. (219-1118).

THOMAS WOODRUFF—Paintings in a series entitled "Science Fair"; through 3/18. Wood, 127 Spring St. (431-6003).

Other

CHRISTO—"Wrapped Walk Ways, Loose Park, Kansas City, Missouri, 1977–78: Documentary Exhibition"; through 4/10. Lehman College Art Gallery, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731) Tue.–Fri. 10–4, Sun. 12–4.

ARCH CONNELLY/THOMAS WOODRUFF—Recent paintings and sculpture/A series of paintings conceived as a calendar, entitled "Twelve Months." Through 3/14. 56 Bleecker St. (219-8836).

JEFFREY DENNIS—New paintings by a British artist; through 3/17. Ala, 32 W. 20th St. (741-3344).

CREIGHTON MICHAEL—Skeletal framed wood pieces that are sheathed in fiberglass and Japanese paper; thru 3/27. Cornelius, 170 Fifth Ave. (243-7171).

BEATRICE OST—Expressionistic paintings by an artist who studied under Oskar Kokoschka; 3/5–4/2. Riverside Museum Gallery, 310 Riverside Drive (865-1222). By appt. only.

EDWINA SANDYS—Eight life-sized sculptures in a series entitled "Women of the Bible," plus drawings; through 3/8. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (316-7441).

GROUP SHOWS

Madison Avenue and Vicinity

ACA—21 E. 67th St. (628-2440). Works by the original members of the New York Society of Women Artists, founded in 1925; 3/7–28.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park Ave. (249-8950). Paintings, drawings, prints, photographs, and sculptures from the Nancy Sayles Day Collection of Modern Latin American Art, owned by Rhode Island School of Design's Museum of Art; through 4/5.

GRAHAM—1014 Madison Ave. (535-5767). Turn-of-the-century paintings and decorative arts, and paintings and drawings by Guy Pène du Bois; through 4/4.

IBM—Madison Ave. at 56th St. (407-5014). "Art of the Sepik River"; "Mexican Textiles: Line and Color"; through 4/25.

SCHLESINGER-BOISANTE—822 Madison Ave. (734-3600). Works by Brown, Bultman, Holtzman, Seliger, Wolff; through 3/12.

WEINTRAUB—922 Madison Ave. (879-1195). Sculpture by Arp, Calder, Miro, Moore; paintings by Chagall, Picasso, Utrillo, Vlaminck; through 3/10.

WENDER—3 E. 80th St. (734-3460). "Chinese Calligraphy"; through 4/2.

YORK—21 E. 65th St. (772-9155). A survey of 19th- and early-20th-century American paintings; through 4/18.

57th Street Area

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints by Bresdin, Klinger, Legrand, Pascin, others; through 3/28.

KENT—41 E. 57th St. (980-9696). "Metaphor," with paintings, drawings, and sculptures by Knowlton, Stout, Tuttle, Wentworth; through 3/14.

MCKEE—41 E. 57th St. (688-5951). Works by gallery artists; through 3/18.

SHIPPEE—41 E. 57th St. (319-2041). Works by Arbabi, Brunner, de Looper, MacDonald, Ward-Brown; 3/5–4/11.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings by Benoit, Kane, Moses, Pippin, Rousseau, others; through 3/28.

SOLOMON—724 Fifth Ave. (757-7777). "Panorama and Prospects," with works by Bowman, Davis, Jenney, Ruscha, Wegman, Yarber; through 3/21.

East Village

L'AMBIENTE—219 E. 10th St. (505-8399). Works by Agro, Bellport, Geib, Meisner, Ragone; through 3/29.

BROMM—170 Ave. A (533-4233). "Untitled," with works by Bidlo, Coogan, Frangella, Mentor, Wodiczko, others; through 3/15.

KENKELBA—214 E. 2nd St. (254-5269). "Current Thinking," with paintings and sculpture by Carter, Dean, Fremantle, Garcia, Hughes, Little, others; through 3/29.

LOUGHELTON—19 Second Ave. (529-2288). Works by Apfelbaum, Radloff, Szymanski; through 3/15.

P.P.O.W.—337 E. 8th St. (529-1313). Sculpture by Black, Blanchard, Martin, Smith; through 3/8.

SRAGOW—436 E. 11th St. (477-6284). "Atmospheric Disturbance," with paintings by Eisenberg, Koken, Shashaty, Spark, Wentscher, Zwadlo; through 4/5.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473). Paintings by Carroll, Leech, Rosskam, Sutro; through 3/27.

ARTISTS SPACE—223 W. Broadway (226-3970). "Dark Rooms"—film, slide, and video installations by Bray, Buster, Knecht, Long, Schneeman, Wodiczko; "TV Sandino: New Tapes From Nicaragua"; "Architecture project: Hani Rashid"; through 3/14.

CASTELLI—142 Greene St. (431-6279). "The First Fifteen Years: Part I"— works by Artschwager, Bontecou, Chamberlain, Daphnis, Johns, Kelly, Lichtenstein, Oldenburg, Rauschenberg, Scarpitta, Stella, Twombly, Warhol; through 3/7.

CAVIN-MORRIS—100 Hudson St. (226-3768). "Neo-Alchemy," with works by Amenoff, Drager, Finster, Laufer, Pollock, others; through 3/21.

CROWN POINT PRESS—568 Broadway (226-5476). "Prints in Parts," with works by Bartlett, Buren, Fulton, Kozloff, Kushner, Mazur, True; through 3/16.

EXIT—578 Broadway (966-7745). Political posters by Acconci, Finkelpearl, Longo, Nechvatal, Spero/Golub, van Dalen, others; through 3/21.

GIBSON—568 Broadway (925-1197). Abstract paintings by Haynes, Rosenthal, Smith, Uglow; through 3/15.

HENOCH—80 Wooster St. (966-0303). Paintings, sculpture and one-of-a-kind toys by Bell, Greene, Hoppock, Kerlin, Mull; through 3/15.

LEVITAN—42 Grand St. (966-2782). Paintings, sculpture, and photography by members of the Park Slope Artists Council; 3/8–28.

MOCHA—584 Broadway (966-6699). "The Mining Town of Morococha"—photographs by Rodriguez and Antmann; through 3/22.

NEW YORK ACADEMY OF ART—419 Lafayette St. (505-5300). "Drawings From the John Cadenhead Collection"; "The Road to Mastery: Figure Studies by Thirty Contemporary Artists"; through 3/14.

OSCARSSON SIEGELTUCH—568 Broadway (431-3550). Works by Bumiller, Hambleton, Hepper, Humphrey, Ideal, Keeley, Lewczuk; 3/4–28.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Amano, Bergeron, Hsiao, Li-Trincere; through 3/28.

Other

AMERICAN ACADEMY OF ARTS AND LETTERS—633 W. 155th St. (368-5900). Paintings and sculpture by 28 artists nominated to receive awards for outstanding achievement in the fine arts; 3/3–29.

BARUCH—135 E. 22nd St. (505-2192). "Russian and Soviet Political Art, 1900–1986: Broadsheets to 'Sots' Art"; 3/7–4/24.

CITY—2 Columbus Circle (974-1150). Paintings and sculpture by 30 members of the American Abstract Artists who have joined the organization since 1981, including Diao, Hafif, Juszczyk, Mann, Pozzi, Gilbert-Rolfe, Tanger, others; 3/4–4/11.

F.I.T—Seventh Ave. at 27th St. (760-7970). "Three Women: Madeleine Vionnnet, Claire McCardell, and Rei Kawakubo"; through 4/18.

INTERNATIONAL 52—150 E. 52nd St. (486-2290). "The Hamptons in Winter," with works by Brach, Brandt, Hoie, Howell, Jaudon, Nivola, Ossorio, Schapiro; through 3/28.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211). "Give Me Your Tired, Your Poor. . .? Voluntary Black Migration to the United States"—photographs, prints, and historical documents from the collection of the Schomburg Center; through 3/15.

PAINE WEBBER—1285 Sixth Ave. (481-3080). Museum of American Folk Art's "Carousel Folk Art From the Charlotte Dinger Collection"; through 3/28.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Music Installation: Christian Wolff"; "Out of the Studio: Art With Community," with works by Ahearn, Torres, Gredzynski and Crew of Battlefields Projects, Rollins and K.O.S., Simpson, Ukeles; through 3/22.

SNUG HARBOR—1000 Richmond Terrace, Staten Island (718-448-2500). "Clay Feats," with works by Buonagurio, Hafner, Lucero, B. Woodman, G. Woodman, Yankowitz, Zimmerman; through 3/15.

PHOTOGRAPHY

BERENICE ABBOTT—"The Beauty of Physics"—black-and-white photographs of scientific processes; through 3/27. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

MARILYN BRIDGES—Aerial photographs of landscapes; through 4/11. Burden, 20 E. 23rd St. (475-8790).

FRANCESC CATALA-ROCA—Photographs of Spain and its people, by this photographer who lives in Barcelona; through 3/31. The Spanish Institute, 684 Park Ave. (628-0420).

ROBERT CAPA—Unpublished photographs taken in Berlin during the summer of 1945; through 4/4. Goethe House, 1014 Fifth Ave. (744-8310).

CHRISTOPHER FELVER—Portraits of poets from his book, *The Poet Exposed*; through 3/28. Gotham Book Mart, 41 W. 47th St. (719-4448).

WILLIAM B. GILES—"Mother of Pearls"—a portfolio of black-and-white 4 x 5 contact prints of images from nature; through 3/25. Ledel, 168 Mercer St. (966-7659).

DAVID HANSON/ALAN JANUS—"The Hudson River"—salt prints from a limited edition handmade book/ Small works. Through 3/12. Pfeifer, 568 Broadway (226-2251).

I.C.P.—1130 Fith Ave., at 94th St. (860-1777). Tue. 12–8 (free), Wed.–Fri. 12–5, Sat.–Sun. 11–6, $2.50 admission. "The Eternal Body: Photographs by Ruth Bernhard"; "Ellen Carey: Survey 1978–1986"; "Art Circles: Portrait Photographs from *Artnews:* 1905–1986"; through 4/19.

I.C.P. MIDTOWN—77 W. 45th St. (536-6443). Mon.–Fri. 11–6, Sat. 12–4. Free admission. "Contact: Photojournalism Since Vietnam," with works by Azel, Burnett, Fournier, Gorgoni, Liebovitz, Mehta, Reininger; 3/6–4/18.

.OTTE JACOBI—Vintage prints from the photographer's personal collection; through 3/21. Photofind, 138 Spring St. (334-0010).

OHN LOENGARD—Portraits, landscapes, and still lifes; 3/10–4/24. Life, Time & Life Bldg., 1271 Sixth Ave. (522-2300). By appt.

IM MAUL—Recent color photographs of everyday life; through 3/22. Art City, 439 E. 9th St. (420-0867).

HOTOCOLLECT—740 West End Ave. (222-7381). Tue., Wed., Fri., Sat. 1–5. "Form in Photography," with works by Callahan, Cunningham, Evans, Man Ray, Stieglitz, others; through 4/4.

AUREN PIPERNO/JERRY VEZZUSO—Recent color photographs by both; through 3/15. La Mama, 6 E. 1st St. (505-2476).

ENORE SEROKA—Photographic portraits of legendary and contemporary artists; through 3/31. 4th Street Photo, 67 E. 4th St. (673-1021) Sun.–Thu. 2-8, Fri.–Sat. 3–10, closed Mon.

PERFORMANCE

.S. 122—150 First Ave. (477-5288). 3/6, 7 at 9: Avant-Garde-Arama. $8. 3/8 at 4: Hothouse Improvisations. 3/6–8, 3/13–15, 3/20–22, Fri. at 10, Sat. and Sun. at 8: Ethyl Eichelberger's *Klytemnestra.* $6.

MUSEUMS

MERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10–5, Tue. 10–8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 3/22: "Craft Today: Poetry of the Physical."

MERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10–5:45; Wed., Fri., Sat. 10–9. Contribution $3:50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the world's largest cut gem . . . Through 6/1: "City of Light." Through 3/29: "On Tap: New York City Water." Through April: "Ladies in the Field: The Museum's Unsung Explorers." 3/6–8/2: "The Chaco Phenomenon."

IA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students nd seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions rom Afghanistan to Japan.

ONX MUSEUM OF THE ARTS—1040 Grand Concourse t 165th St. (681-6000). Sat.–Thu. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1. Through /29: "New Sculpture by Alex Markhoff." Through /24: "Monir: Graphic Work, 1975–1986."

OOKLYN MUSEUM—200 Eastern Pkwy. (718-638-000). Mon., Wed.–Fri. 10–5, Sat. and Sun. 10–5. uggested donation $3; students $1:50; seniors $1. Through 6/29: "Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets." Through 6/29: "The American Eye For Style." Through Dec.: "The illman Foundation Collection of Modern French Painting." Through 6/29: "Pearls Among the Gold: Russian Women's Festive Dress."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10–9, Wed.–Sat. 10–5, Sun. 12–5. $3; seniors and students $1.50; free Tue. after 5. Through 4/26: "Crystal Palaces: The Buildings of the First World's Fairs." Through 5/31: "Folding Fans from the Cooper-Hewitt Collection." Through 6/9: "The Catalan Spirit: Gaudi and his Contemporaries."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. $2:50, students and seniors $1; free Mon.–Fri. 10–noon. Through 6/12: "Capital City: New York After the Revolution." 3/16–11/20: "Tavern Revels."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2; free Tue. 5–9. Through 3/22: "Recent Acquisitions." 3/6–5/3: "Peggy Guggenheim's Other Legacy." Through 5/3: "Pierre Alechinsky: Margin and Center."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Ave. (245-0072). Wed.–Sun. 10–5; last admission 4. $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; Vietnam helicopters. Through 3/31: "Remember Pearl Harbor."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75. Through 3/22: "Among Ancient Empires: Recent Excavations in Emeq Hefer, Israel." Through 4/19: "The Jews of Ethiopia: A People in Transition." Through 4/19: "The Unknown Steinhardt." Through 4/19: "Remember Us to Life: The Art of Lenke Rothman." Through Aug.: "In The Picture." Through Aug.: "Art and Exaltation: Treasures of the Jewish Museum."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25. Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. . . . "Through the Third Century A.D." . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . "The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor" . . . "Selections From the Collection of Mr. and Mrs. Henry Pearlman" . . . Lila Acheson Wallace Wing. Through 3/15: "The Prints of Pieter Bruegel." Through 3/22: "Van Gogh in Saint-Remy and Auvers." Through 3/31: "Tribal Rugs of the Turkman." Through 5/31: "Selections From the Ernest Erickson Collection of Ancient Chinese Art." Through July: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30–5, Sun. 1–5. Suggested donation $3. Through 4/5: "Netherlandish Manuscripts and Books, 1470–1540." Through 4/12: "Young Queen Victoria." Through 5/5: "The Age of Bruegel: Netherlandish Drawings of the Sixteenth Century."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. 12–6. $3; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography . . . "Light Years." Through 5/3: "A.I.R. Waves."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thu. till 9. Closed Wed. $5; students $3:50; seniors $2. Through 3/3: "Projects: Joel Otterson." Through 3/24: "Jacques Lartigue: Panoramas of the Twenties." Through 5/5: "Paul Klee."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. "Art and Artifacts From North and South America, Ancient to Modern." Through Dec.: "I Need No Blanket: Hide Robes from the Great Plains."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10–5; Sun. 1–5. Free. Rooms From the Home of John D. Rockefeller Sr. Through 5/14: "The Best of the Best-Dressed List." Through 5/10: "Selling the Show: Turn-of-the-Century Theatre Posters." Through 6/14: "Bellevue Hospital: 250 Years in Service to New York." Through 6/28: "Flights of Fancy: Dolls Made by Contemporary Artists." Through 6/30: "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. 12–8, Wed.–Sun. 12–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/15: "Oil Sketches From the Ecole des Beaux-Arts: 1816–1863."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. 12–6, Fri. noon–10, Sat. noon–8. Closed Mon. and Tue. Suggested admission $2:50, $1:50 seniors and children. Through 4/12: "Ulrik Samuelson: Exit." Through 4/12: "Reading Art: William Anastasi, Su-Chen Hung, Larry Johnson." Through 4/12: Pat Steir Self Portrait: An Installation." Through 4/27: "Su-Chen Hung: Sweet Red-2."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." 3/10–5/30: "New York Bestiary: Pets and Pests of the Metropolis."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9. Through 3/28: "Gordon Parks: A Retrospective." Through 5/30: "Women and Literature: English and American Writers From the 18th Century to the Present." Through 5/23: "Floral Follies: Broadway Revue Costumes 1900–1930." **Lincoln Center**, 111 Amsterdam Ave., at 65th St. Through 4/4: "Asian Dance Photographs by Victoria Ginn."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10–5; Sat., Sun. 12–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 3/8: "1987 Annual Juried Exhibition." Through 3/8: "Roberto Barni." Through 4/26: "Carole Jeane Feuerman's Sculptures."

SOUTH STREET SEAPORT MUSEUM—207 Water St., at Fulton St. (669-9424). Daily 10–6. $4, seniors $3, children $2. Through 4/15: "The New England Fisheries: A Treasure Greater Than Gold."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 3/22: "John Storrs: Retrospective." Through 3/29: "David Salle." Through 4/5: "Walt Kuhn: The Entertainers." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 4/22: "Monotypes by Maurice Prendergast." **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st and 52nd Sts. (554-1113). Through 4/8: "Twentieth-Century Master American Photographers." Through 5/23: "Twentieth-Century American Art: Highlights of the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 3/4 at 10 and 2: "American and European Prints." 3/10 at 10 and 2: "Important U.S. Stamps and Covers." On view 3/5, 6, 9. 3/11 at 10 and 2, 3/12 at 2: "Stamps from the Isleham Collection, Parts IV and V." On view 3/5, 5, 9, 10.**East,** 219 E. 67th St. (606-0400). 3/4 at 10: "European and American Paintings." 3/10 at 10: "The Property from the Estate of Arndt Krupp Von Bohlen Und Halbach: European Furniture, Old Master Paintings, Silver, Books, Decorations, and Orientalia." On view 3/6–9.

DOYLE—175 E. 87th St. (427-2730). 3/4 at 10: "Fine English and Continental Furniture, Decorations and Paintings including French Empire, English Regency and Biedermeier Furniture, Silver, and Rugs." 3/11, 12 at 10: "Jewelry, Watches, Silverware, Numismatics, and Philatelics." On view 3/7–10.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 3/10 at 10:15 and 2: "Arcade Auction: Furniture, Decoration and Rugs." On view 3/5–9.

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, March 4

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; cellist Mstislav Rostropovich, violist Burton Fine, Boccherini's Cello Concerto in D; Strauss's *Don Quixote;* Prokofiev's Symphony-Concerto for Cello and Orchestra. Carnegie Hall at 8. $11, if still available.

MUSIC TODAY, Gerard Schwarz conductor; the Jubal Trio, soprano Carmen Pelton. World premieres of works by Crumb, Tsontakis, Peel; also a work by Foss. Merkin Concert Hall at 8. $10.

EMERSON STRING QUARTET—Beethoven's Quartets Op. 132 and Op. 130 (with Grosse Fuge). Alice Tully Hall at 8. $15.

POLISH CHAMBER PHILHARMONIC, with pianist Alexander Peskanov. Mozart, Dvorak, Liszt. Metropolitan Museum at 8. $15.

VILLA-LOBOS MUSIC SOCIETY (inaugural concert): pianist Alfred Heller, soprano Suzanne Briar, the Villa-Lobos String Quartet. 100th anniversary of the composer's birthday: *Choros* No. 5; *Bachianas Brasileiras* No. 4; *Forest of the Amazon* songs; String Quartet No. 7. Americas Society, 680 Park Ave. at 68th St. (249-8950, ext. 580), at 8. $25.

LIONEL HAMPTON AND HIS ORCHESTRA—South Street Seaport, Fulton Market Jazz Hall, at 7:30 and 9:30. $20; $17.50 in advance (732-7678).

THE McLEAN MIX—"In Wilderness Is the Preservation of the World." Composer-performers Barton and Priscilla McLean in works for voice, percussion, synthesizers, acoustic instruments, et al. Alternative Museum, 17 White St. (924-0077), at 8. $7.

SMOOCH MUSIC—David Cale's "musical meditation on contemporary romance and erotic fantasy"; music by Roy Nathanson. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. $7.

ERKKI LAHESMA, cellist/**ANNETTE WERNICK,** pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

Thursday, March 5

NEW YORK PHILHARMONIC, Leonard Slatkin conductor; pianist Shura Cherkassy. Berlioz's "Le Corsaire" Overture; Rubinstein's Piano Concerto No. 4; Adams's *Harmonielehre.* Avery Fisher Hall at 8. $7.50–$35.

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; cellist Mstislav Rostropovich. Vivaldi's Cello Concerto in G; Lutoslawski's Cello Concerto; Dvorak's Cello Concerto. Carnegie Hall at 8. $11.

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor; American String Quartet. "Musically Speaking: Musical Arrangements"—Handel's Concerto Grosso Op. 6, No. 7; Schoenberg's Concerto for String Quartet and Orchestra, an expanded version of the Handel work. 92nd Street Y at 7:30. $15.

EMERSON STRING QUARTET—Beethoven's Quartets Op. 131, Op. 135, and Op. 130 (alternate finale). Alice Tully Hall at 8. $15.

SINE NOMINE SINGERS, Harry Saltzman conductor; Quintet of the Americas, pianist Beatriz Roman, violinist Marshall Coid. Villa-Lobos 100th-birthday program: A cappella choral works; *Quintette em forme do Chorus*; Suite for Voice and Violin; *Cancoes Tipicas Brasileiras.* Merkin Concert Hall at 8. $12.

RAPHAEL TRIO, with violist Kim Kashkashian, contrabassist Julius Levine. Schubert's "Trout" Quintet; Trio D. 897, "Notturno"; and Trio in B-flat, D. 898. Weill Recital Hall at Carnegie Hall at 8. $10.

AUGUSTANA CHOIR, Donald Morrison conductor. Brahms, Billings, Rossini, Holst, Ives, others. St. Peter's Church, Lexington Ave. and 54th St., at 8. Free.

NEW YORK COMPOSERS ORCHESTRA—New music for jazz orchestra: Pickett, Sharp, Morris, others. Greenwich House, 27 Barrow St. (219-8242), at 8. $6.

AN EVENING WITH DAVE, CHRIS, AND DAN BRUBECK—South Street Seaport, Fulton Market Jazz Hall, at 7:30 and 9:30. $20; $17.50 in advance (732-7678).

SMOOCH MUSIC—See 3/4.

ALICE KAY KANACK, violinist-violist, with pianist Peter Storm. Kreisler, Schubert, others. Third Street Music School, 235 E. 11th St. (777-3240), at 7. Free.

WESTCHESTER TRIO—Brahms's Piano Trio, Op. 87. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ESSEX STRING QUARTET—Green Auditorium at JASA, 40 W. 68th St. (724-3200), at 1. Free.

JOHN HIRTEN, organist. Works by Gigout, Bach, Hindemith. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

Friday, March 6

VIENNA PHILHARMONIC, Claudio Abbado conductor; pianist Maurizio Pollini. Carnegie Hall at 8. Sold out.

NEW YORK PHILHARMONIC—See 3/5. Today at 2.

ILLINOIS CHAMBER ORCHESTRA, Kenneth Kiesler conductor; violinist Kyoko Takezawa, soprano Carol Webber, bass Jan Opalach. Ravel's *Le Tombeau de Couperin*; Mozart's Violin Concerto No. 3; Tchaikovsky's *Serenade Melancolique*; Shostakovich's Symphony No. 14. Alice Tully Hall at 8. $10–$17.50.

MARGARET WILLIG, soprano, with Cornucopia, a new chamber ensemble, and pianist Cheryl Seltzer. Works by Crane (premieres), Granados, Dallapiccola, Sierra, Wolf, Leon (premiere). Symphony Space at 8. $8.

COLIN GRANT ADAMS, Scottish balladeer and guitarist, with tenor Kenn Maxwell. A Celtic evening. Weill Recital Hall at Carnegie Hall, at 8. $20.

NEW YORK COMPOSERS ORCHESTRA—See 3/5.

SMOOCH MUSIC—See 3/4.

MARVIN "SMITTY" SMITH, with Terrence Blanchard, Steve Coleman, Branford Marsalis, Robin Eubanks, Mulgrew Miller, and Charnett Moffett. Jazz concert, at Cooper Union Great Hall, Third Ave. at 7th St. (254-6374), at 8. Free.

DUKE ELLINGTON ORCHESTRA, Mercer Ellington conductor. South Street Seaport, Fulton Market at 7:30 and 9:30. $20; $17.50 in advance (732-7678).

BETTY ANN MILLER, pianist. Sessions, Farber (N.Y. premiere), Beethoven, Schumann. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

JANE BUNNELL, mezzo-soprano. Ives, Granados, Reger, Barber, Bernstein, others. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $6.

STEPHANIE GELFAN, composer-violist, with digital synthesizer. New York Open Center, 83 Spring St. (219-2527), at 8. $8.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; violinist Henryk Szeryng, soprano Mayda Prado. Villa-Lobos's Sinfonietta No. 2; Falla's *El Amor Brujo*; Tchaikovsky's Violin Concerto in D. Brooklyn Academy, 30 Lafayette Ave. (718-636-4100), at 8. $10–$20.

BARGEMUSIC—Ik-Hwan Bae, Ani Kavafian violinists; violist Paul Neubauer, cellist Nathaniel Rosen. Debussy's Quartet; Brahms's Quartet in c, Op. 51, No. 1. Fulton Ferry Landing (718-624-4061), at 8. $12.

ELIOT ZIGMUND–JACK WALRATH QUINTET—Jazz. LaGuardia Community College, 31-10 Thomson Ave., L.I. City (718-482-5151), at 8. $6.

Saturday, March 7

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Emanuel Ax. Debussy's *Prelude to the Afternoon of a Faun*; Levi's *Transformations of the Heart* (premiere); Mozart's Piano Concerto No. 22; Kodaly's *Dances of Galanta.* 92nd Street Y at 8. Sold out.

VIENNA PHILHARMONIC—See 3/6.

NEW YORK PHILHARMONIC—See 3/5.

JOHN BAYLESS, pianist. Improvisations of music by Bernstein, Bach, and from opera. Weill Recital Hall a Carnegie Hall at 8:30. $10.

LEE HOIBY/STANLEY BABIN, pianists. A joint recital works by each, and 4-hand music by Schubert. Weil Recital Hall at Carnegie Hall, at 2. $8–$12.

NORTH COUNTY CHAMBER PLAYERS, with pianist Chris topher Lewis, cellist Chris Finckel, guitarist Benjami Verdery. Tribute to Villa-Lobos. Works by Villa-Lo bos, and world premiere of Sierra's *Homage a Villa Lobos.* Merkin Concert Hall at 8. $12.

GUARNERI QUARTET, with violist Steven Tenenbom, cel list Jules Eskin. Haydn, Schubert, Dvorak. Metropoli tan Museum at 8. $15.

COSMOPOLITAN SYMPHONY ORCHESTRA, Chosei Ko matsu conductor; violinist David Kim. Overture t Rossini's *Semiramide*; Tchaikovsky's Violin Concert in D; Mendelssohn's Symphony No. 5, "Reforma tion." Town Hall at 2. $5.

WESTCHESTER YOUTH SYMPHONY, C. Victor Lionti con ductor. Mozart, Nicolai, Schubert, Sibelius. Alice Tul ly Hall at 7:30. $12.

GREGG SMITH SINGERS—Tribute to composers Aaro Copland and Otto Luening, in a musical tour of th Old Testament. St. Peter's Church, Lexington Av and 54th St. (874-2990), at 8:30. $12.

FREDERICK ZLOTKIN, cellist/**PETER BASQUIN,** pianist. Bach's Sonata in D; Brahms's Sonata in F; Shostakovich's Sonata Op. 40. Hunter Playhouse, 68th St. west of Lexington Ave. (772-5020), at 8. Free.

MARY ANN HEYM, pianist. Weill Recital Hall at 5:30.

THE CREMONA TRIO—Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. Free.

SOMETHING TO SHOUT ABOUT—Gospel by Vernard Johnson and "his sanctified sax." Washington Square Church, 135 W. 4th St. (307-5320), at 8. $10.

BILLY ECKSTINE—South Street Seaport, Fulton Market Jazz Hall, at 7:30 and 9:30. $20; in advance, $17.50.

PUERTO RICO: ENCANTO Y CANCION—Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $16, $18.

BLUES FROM THE DELTA TO THE PIEDMONT AND CHICAGO—Robert Jr. Lockwood, Johnny Shines, John Cephas and Phil Wiggins. Triplex, 199 Chambers St. (618-1980), at 8. $12, $14.

SMOOCH MUSIC—See 3/4.

TIBERIO NASCIMENTO, guitarist. Music by de Mello, Pearce, Villa-Lobos, Nascimento. Guitarreria Orozco, 155 Sixth Ave. at Spring St. (691-8620), at 4. $5.

ERKKI LAHESMA, cellist/**ANNETTE WERNICK,** pianist. Theodore Roosevelt Birthplace, 28 E. 20th, at 2. $1.

HAYDN-MOZART CHAMBER ORCHESTRA, with clarinetist Charles Neidich. Works by Sheng (world premiere), Delius, Stravinsky, Ruggles, Vanhal, Biber, Mozart. St. James Cathedral Pavilion, Jay and Tillary Sts., Brooklyn, at 8. $8.

PETER, PAUL, AND MARY—Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8. $18–$25.

BROOKLYN PHILHARMONIC—See 3/6.

Sunday, March 8

HALLE ORCHESTRA, Stanislaw Skrowaczewski conductor; pianist Jon Kimura Parker. Britten's *Sinfonia da Requiem*; Prokofiev's Piano Concerto No. 3; Brahms's Symphony No. 1. Carnegie Hall at 3. $11–$17.50.

MARLBORO COUNTRY MUSIC COMES TO LINCOLN CENTER—Second Harvest benefit; Alabama, The Judds, Dolly Parton. Avery Fisher Hall at 7:30. Sold out.

MAURICE ANDRE, trumpeter, with organist Leonard Raver. Albinoni, Bach, others. Tully Hall at 3. $20.

GUHER AND SUHER PEKINEL, duo-pianists (N.Y. recital debuts). Works by Mozart, Ravel, Liszt, Stravinsky. Carnegie Hall at 8. $8–$15.

I FIAMMINGHI, the Belgian Chamber Orchestra, Rudolf Werthen concertmaster-director; cellist France Springuel. Britten's Variations on a Theme of Frank Bridge; Tchaikovsky's *Serenade* in C; Haydn's Cello Concerto in C. Alice Tully Hall at 8. $10.

ISTISLAV ROSTROPOVICH, cellist. Bach's Suites for Unaccompanied Cello, Nos. 1, 3, 5. Grace Episcopal Church, Broadway at 10th St., at 3. $25, $40; weekdays only, 10–6, at CAMI, 165 W. 57th St.

IEW YORK CHAMBER SYMPHONY—See 3/7. Today at 3. $15, $17.50, if available.

UINTET OF THE AMERICAS/SINE NOMINE SINGERS, Harry Saltzman conductor; instrumentalists. Villa-Lobos Centenary concert, including solo piano music; *Choros* Nos. 2, 3, 4, 7. Merkin Concert Hall at 8. $12.

IEW AMSTERDAM SINGERS, Clara Longstreth conductor; soprano Wendy Hill, bass-baritone Thomas Beveridge, and ten instrumentalists. "An Afternoon of Romantic Song": Brahms, Schubert, Mendelssohn, Schumann, Catan, Beveridge (N.Y. premiere), Talma. Merkin Concert Hall at 3. $12.

AN DAVIS, DAVID BUECHNER, pianists. Works by Ravel, Scarlatti, Liszt, Saint-Saens, Leon. Weill Recital Hall at Carnegie Hall at 8:30. $10.

NA FREEMAN, soprano, with pianist Brian Zeger. Scarlatti, Prokofiev, Strauss, Poulenc, Chabrier, Duke, Rorem. Weill Recital Hall at 5:30. $8.50.

LAN MASON, pianist. Weill Recital Hall at 2.

TEPHANIE BROWN, pianist/**COLORADO STRING QUARTET**—Haydn sonatas and quartets. New School, 66 W. 12th St. (741-5689), at 2. $6.

MOOCH MUSIC—See 3/4.

OCHELLE ITZEN, flutist, with harpsichordist Linda Kobler. C.P.E. Bach birthday celebration; music by Bach, J.S. Bach, Blavet, Telemann. Christ and St. Stephen's Church, 120 W. 69th St., at 3. $5.

MAYNARD FERGUSON/HIGH VOLTAGE—South Street Seaport, Fulton Market Jazz Hall (732-7678), at 7:30 and 9:30. $20, in advance $17.50.

SHARON SUSNOW, pianist. Works by Chopin, Beethoven, Schumann. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

CAROL POPPENGER, soprano, with pianist Ken Newbern. Music by Handel, Schubert, Strauss, others. Caravan House, 132 E. 65th St., at 3. Free.

HABANA, ANTOLOGIA MUSICAL— Repertorio Espanol, 138 E. 27th St. (889-2850), at 7. $16, $18.

SOMETHING TO SHOUT ABOUT—See 3/7.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with the Anne Pollack Quartet; offering. At 7:30: MEEE Concert, with Charli Persip and Superband. $6. Lexington Ave. and 54th St. (935-2200).

WALTER HAUTZIG, pianist. Beethoven, Schubert, Debussy, Chopin. Ansche Chesed, 251 W. 100th St., at 7:30. Benefit, re-building fund. $12.50.

CARLOS PRIETO, cellist/**DORIS STEVENSON,** pianist. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 3:30. Free.

MAKINI, jazz vocalist, with Anatole. "Songs in the Key of Love." CAMI Hall, 165 W. 57th St., at 4:30. $15.

DAVID FIRST, chamber ensemble/**PAULETTE RAY,** modern folk music and pop/**SIMA WOLF,** electronic music. Second Sunday composer series, at La Mama's La Galleria, 6 E. 1st St. (505-2476), at 4. Contribution.

HUDSON CHAMBER PLAYERS—Chamber music by Czechoslovak composers, including Stich-Punto, Dvorak, Husa, Reicha, Martinu. Jan Hus Presbyterian Church, 351 E. 74th St. (288-6743), at 7. $5.

NOTRE DAME CHOIR, David Schofield conductor; baritone Gregg Busch, organist Harry Huff. Britten's *Rejoice in the Lamb;* Vaughan Williams's *Five Mystical Songs*. Church, 405 W. 114th St., at 2:30. Offering.

SAINT BARTHOLOMEW'S CHAMBER ORCHESTRA, Randall Craig Fleischer conductor; countertenor Jeffrey Dooley, organist William Trafka. Ives's *The Unanswered Question*; Bloch's Concerto Grosso No. 1; Bach's Canatata No. 171. St. Bartholomew's Church, Park Ave. at 50th St., at 6. $5.

CHURCH CHOIR/COLLEGIUM ANTIQUUM, Mary Jane Newman conductor; trumpeter Edward Carroll. Haydn's "St. Nicholas" Mass and Trumpet Concerto. Church of the Holy Trinity, 316 E. 88th St. (289-4100), at 5. $6.

SARAH VAUGHAN—Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 7:30. $15–$18.

BROOKLYN PHILHARMONIC—See 3/6. Today at 2.

BRONX ARTS ENSEMBLE ORCHESTRA, Guillermo Figueroa conductor; Boricua College Chorus; baritone Abraham Lind. Rossini, Gonzalez, Barber, Mendelssohn. Fordham U. Church, Bronx Rose Hill Campus at Southern Blvd. (549-1899), at 3. $8.

LUCILLE FIELD GOODMAN, soprano, with pianist Deon Nielsen Price and Paul Stewart, woodwinds. Brooklyn College Levenson Hall, Flatbush and Nostrand Aves. (718-434-2222), at 2. $5.

Monday, March 9

VIENNA PHILHARMONIC—See 3/6.

AMERICAN SYMPHONY ORCHESTRA/WYOMING STATE CHOIR, Peter Tiboris conductor; Vicki Fisk, Gwendolyn Jones, David Fox, Bradley Powell. Orff's *Carmina Burana*; Berlioz's *Death of Cleopatra*; Brahms's *Tragic Overture*. Avery Fisher Hall at 8. $8–$18.

TWO BY STRAVINSKY—"Composers Showcase": The Gregg Smith Singers; conductor Robert Craft, F. Murray Abraham narrator. *Oedipus Rex* and *Symphony of Psalms*. Alice Tully Hall at 8. $14.

SPECULUM MUSICAE—Works by Carter, Ives, David Rakowski (world premiere), Kozel, Hyla. Merkin Concert Hall at 8. $8.

PAUL YOUNG—Radio City Music Hall at 8. $20.

SIMON ESTES, bass-baritone, with pianist Julius Tilghman. Songs of Handel, Schubert, Mahler, Purcell, Rodgers and Hammerstein, Youmans, and spirituals. Metropolitan Museum at 8. $15.

URIEL TSACHOR, pianist (N.Y. recital debut). Liszt, Schumann, Schubert, Bartok. Town Hall at 8. $8.

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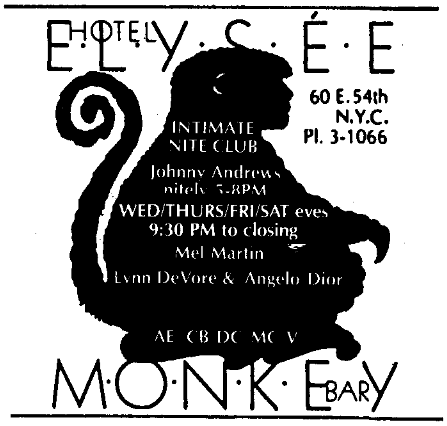

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MUSIC & DANCE

Brahms's *Begrabnisgesang*; Martin's *Mass*; Wilson's *Pieces of Mind*. Symphony Space at 8. $8.

AURORA—Couperin, Telemann, Bach, Leclair. Church of the Ascension, Fifth Ave. and 10th St., at 8. $6.

ADRIENNE ETTINGER, soprano, with pianist James Howe. Music by Verdi, Wagner, Tosti, Massenet, Delibes. Christ and St. Stephen's Church, 120 W. 69th St. (877-0141), at 8. Free.

LINDA HUDES AND ENSEMBLE—"The Linda Hudes Experience 1987." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

SELMA MEDNIKOV PAKTER, pianist. Mozart, Beethoven, Brahms, Chopin. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

CARLOS PRIETO, cellist/**DORIS STEVENSON,** pianist. Rachmaninoff, Shostakovich, Tchaikovsky. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

Tuesday, March 10

VIENNA PHILHARMONIC—See 3/6.

NEW YORK PHILHARMONIC—See 3/5. Tonight at 7:30.

CHARLES NEIDICH, clarinetist, with pianist Robert Spillman, violinist Curtis Macomber. Schumann, Karg-Elert, Schuman (world premiere), Yun (N.Y. premiere), Firsova, Hajdu. Alice Tully Hall at 8. $10.

MICHAEL PARLOFF, flutist, with assisting instrumentalists. Weill Recital Hall at Carnegie Hall at 8. $10.

SOCIETY FOR NEW MUSIC, Edward Murray conductor. N.Y. premieres by Boatwright, Godfrey, Stucky, Rouse. Symphony Space at 8. $7.

JASSICAL COLLECTIVE, Kenneth Laufer director. Premieres of 4-hand piano rags, music for flute and piano and flute ensemble, by Laufer, Townsend, Woodall, de Kennessey, Birnbaum. New School, 66 W. 12th St. (741-5690), at 8. $3.

JEAN-EFFLAM BAVOUZET, pianist (N.Y. debut). Beethoven, Ravel, Stockhausen, Schumann. 92nd Street Y at 8. $5–$8.

PAMELA FRAME, cellist, with pianist John Mugge. Beethoven, Clarke, Beach. Merkin Hall at 8. $7.50.

KRONOS QUARTET—Whitney Museum at Philip Morris, Park Ave. and 42nd St., at 6. Free.

ROBERTA JACKSON—"Songs in a Popular Style," by Brahms, Falla, Romberg, Herbert, Weill, Sondheim. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

LINDA HUDES—See 3/9.

HERMAN D. TAYLOR, organist. Music by Henry, Cooper, Kay, Hancock, Hurd. Trinity Church, Broadway and Wall St., at 12:45. Free.

CARLOS PRIETO, cellist. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 7:30. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. 3/2 at 8: Mussorgsky's *Boris Godunov*, Conlon conducting; Mineva, Talvela, Popov, Nagy, Plishka, Koptchak, Mazura. 3/3 at 8: Massenet's *Manon*, Rosenthal conducting; Malfitano, Shicoff, Castel, Erich Parce (debut), Courtney, Furlanetto. 3/4 at 7: Wagner's *Die Walkure*, Levine conducting; Behrens, Altmeyer, Fassbaender, Hofmann, McIntyre, Haugland. 3/5 at 8: Bizet's *Carmen*, Levine conducting; Baltsa, Cotrubas, Carreras, Ramey. 3/6 at 8: *Boris Godunov*; same as 3/2, except Raitzin for Popov. 3/7 at 12:30: *Die Walkure*; same as 3/4 (broadcast, WQXR). 3/7 at 8: *Manon*; same as 3/3 except Hamilton for Parce.

Other

CHRISTOPHER COLUMBUS, a comic opera; music by Offenbach, libretto by Don White. Opera Ensemble of New York, at Lillie Blake School Theater, 45 E. 81st St. (288-1485). 3/4, 6, 11, 13 at 8; 3/8, 15 at 3. $15.

MADAMA BUTTERFLY, by Puccini. A staged production by the New York City Opera National Company, Ted Taylor conducting. 3/7 at 8, at **Brooklyn College** Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900); $10–$20 . . . Also 3/8 at 7, at **Lehman Center,** Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833); $13–$17.50.

AMATO OPERA—Puccini's *Madama Butterfly*. Through 3/29: 3/7, 13, 14, 21, 28 at 7:30. 3/8, 22, 29 at 2:30. 319 Bowery at 2nd St. (228-8200). $10.

SECOND SPECIES, conceived and directed by Keith King, with adaptation and new music by Skip LaPlante. R.A.P.P., 220 E. 4th St. (254-1109). Opens 3/5; then Wed.–Sun., through 3/15, at 8. $8.

THE MIKADO, by Gilbert and Sullivan. The Savory Singers, at the Educational Alliance, 197 E. Broadway. 3/7 at 8; 3/8 at 2:30. $10 Sat., $3 Sun.

SOUTH PACIFIC—New York City Opera. See p. 124.

DANCE

Merce Cunningham Dance Company

CITY CENTER THEATER—3/3–15. Tickets, $12–$30. 3/3 at 7:30: *Duets; Fabrications* (premiere), to music by Emanuel de Melo Pimenta, played live by David Tudor; *Pictures.* 3/4 at 8: *Arcade, Shards* (premiere), to music by David Tudor); *Grange Eve.* 3/5 at 8: *Duets, Channels/Inserts, Fabrications.* 3/6 at 8: *Doubles, Septet, Pictures.* 3/7 at 2: *Doubles, Septet, Fabrications.* 3/7 at 8: *Duets, Quartet, Signals, Grange Eve.* 3/8 at 3: *Arcade, Shards, Grange Eve.*

Feld Ballet

JOYCE THEATER—3/3–15. Tickets, $25. 3/3 at 8, 3/4 at 7: *Tzaddik, Tarantella* (Balanchine), *Adieu, Skara Brae.* 3/5 at 8: *Harbinger, Medium: Rare,* world premiere of Carolyn Carlson's *A Time Exposure, Skara Brae.* 3/6 at 8: *Harbinger, Medium Rare, A Time Exposure, The Jig Is Up.* 3/7 at 8: *Tzaddik, Tarantella, Adieu, The Jig Is Up.* 3/8 at 2: *Theatre, A Time Exposure, The Jig Is Up.* 3/8 at 7:30: *Tzaddik, Tarantella, Play Bach, Skara Brae.*

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—3/4, 6 at 8; 3/8 at 2: **Manhattan Tap** . . . 3/5, 7, 8 at 8: **Dances by Judith Garay,** including premieres, performed by ten dancers. The Drive at 120th St. (864-2929). $7.50.

Other

DANIEL McCUSKER/RAM ISLAND DANCE COMPANY—New York premieres of McCusker's *Story* and *Vantage Point.* St. Mark's Church, Second Ave. and 10th St. (924-0077). 3/6, 7, 8 at 8. $7.

DANCELLINGTON—Presented by Bobby Short. DancEllington; also Judith Jamison, Harold Nicholas, Priscilla Baskerville, and Milton Grayson. Town Hall, 3/3 at 8. $10–$100 (874-4098).

HARRY WHITTAKER SHEPPARD, in a new site-specific work/**FREY FAUST,** with electric-bassist Pat Cahill, in *Sans. Cadence.* Continental Insurance Atrium, 180 Maiden Lane at Front St. 3/4 at 12:15. Free.

INTERNATIONAL DANCE SPECTACULAR—Ibrahim Farrah Near East Dancers; Maria Alba Flamenco Dancers. Avery Fisher Hall, 3/6 at 8. $15.50–$21.50.

KRISTIN ELIASBERG AND THE EVERYBODY CO.—*A.K.A.*, at D.T.W.'s Dance Theater Workshop, 219 W. 19th St. (924-0077). 3/6, 7 at 11 p.m. $7.

MORNINGSIDE DANCE FESTIVAL—Through 3/8. 3/3, 4 at 8: **Festival Showcase II:** Phoebe Clark, Suzanne Gregoire, DJ McDonald, Ann Farmer, Barbara Mahler, St. Pauly Girls; $8 . . . 3/6, 7 at 8; 3/8 at 2: **Andrea Del Conte and American Spanish Dance Theatre,** with Luis Montero; $12. Horace Mann Theater, 525 W. 120th St. (678-3268).

THE SPINAL SERIES—Dance and music program by the Manhattan Performing Ensemble, to benefit the American Paralysis Association. David Vaughan in a work by Remy Charlip; Ballet Hispanico of New York; Marta Renzi and the Project Company; Martha Partridge and Tigger Benford; John King; Charles Moulton Dance Company; American Mime Theatre Town Hall, 3/4 at 8. $25–$100.

STEPHEN PETRONIO—Simulacrum Reels, with other works. DTW's Bessie Schonberg Theater, 219 W 19th St. (924-0077). 3/4–7 at 8; 3/8 at 3. $8.

SUSAN FOSTER AND DANCERS—*Gestuary*, a premiere by Foster, music by Ron Kuivila. Cunningham Studio 55 Bethune St. (924-0077). 3/6–9 at 9. $7.

WOODARD, ZUMMO, AND COMPANY—Stephanie Woodard and composer-trombonist Peter Zummo, with works including a premiere. Ethnic Folk Arts Center 179 Varick St. (691-5788). 3/7, 8, 9 at 8:30. $7.

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ISTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: hicken salad with sesame noodles, roasted fish, tortelini with porcini cream. Res. sug. L daily noon–5. D un.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amterdam Ave., bet. 80th–81st Sts.** (874-1377). **I–M)** **AE, CB, DC, MC, V.**

ELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarariello, cannelloni amalfitani. Open Tue.–Thu. oon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 1:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BEACH HOUSE—399 Greenwich St., at Beach St. 226-7800). Casual. Mexican. Spcls: fresh crabmeat nchiladas, chile relleno, shrimp in garlic sauce. L ue.–Fri. noon–4. D Tue.–Fri. 4–midnight, Sat. 5–1 m., Sun. 5–11. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

SOUTO FRERES—451 Washington St. (966-4900). asual. French. Spcls: breast of duck with ginger cassis uce, bouillabaisse, lobster neptune. L Tue.–Fri. oon–3:30. Br. Sat.–Sun. noon–4:30. D Sun.–Thu. –11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

O DE MAYO—349 W. Broadway, bet. Broome nd Grand Sts. (226-5255). Casual. Mexican. Spcls: din de tortilla, menudo norteno, alambres de camones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 1 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

ECCO—124 Chambers St., bet. W. Broadway and Church St. (227-7074). Dress opt. Italian. Spcls: mozzarella fresca con pepperoni, lobster Ecco, double-cut veal chop, homemade pasta. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–11. **(M–E)** **AE.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.–Fri. 11 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D daily 6–1 a.m. Disco Fri.–Sat. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St. (255-4950). Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, chili, soup. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. 10–6. **(I)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ONE HUDSON CAFE—1 Hudson St. (608-5835). Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tue.–Sat. 6–11:30. Ent. Tue.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TAPIS ROUGE—157 Duane St. (732-5555). Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

CAFE CEFALU—259 W. 4th St., bet. Charles and Perry Sts. (989-7131). Casual. Italian. Spcls: homemade tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30–11 daily. **(I-M)** **AE.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tue.–Fri. noon–3. D Sun.–Mon. 5–11, Tue.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrema. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes and sherry vinegar-walnut oil dressing, grilled tuna with confit tomato and lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

LE CERVIN—308 Bleecker St. (463-0730). Casual. French. Spcls: raclette, boeuf Wellington, poached fillet of salmon with basil sauce. Res. sug. D Mon.–Thu. 5:30–11, Fri.–Sun. to midnight. **(M)** **AE, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thu. 5–2 a.m., Fri.–Sat. to 2:30. **(I-M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St. (533-0012). Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.** (344-5228). L Mon.–Fri. noon–3. D Mon.–Thu. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish; through 3/3: the foods of Mardis Gras. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

TRATTORIA DA ALFREDO—13 Eighth Ave., at 12th St. (929-4400). Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–10:15, Sun. 5–9:15. Closed Tue. **(M)** **AE.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley (490-8900). Jacket req. International. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: warm chicken mousse with prunes and port wine, breast of duck with honey pepper sauce, broiled salmon with basil cream sauce. Res. sug. B Mon.–Fri. 9 a.m.–noon. L Mon.–Fri. noon–3. Br Sat.–Sun. 11 a.m.–4. Tea Mon.–Fri. 3–6. D daily 5–11. **(M)** **AE.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts. (684-1757). Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lowe level (967-6029). Casual. American. Spcls: chicke pot-pie, pizza, cobb salad. Res. sug. Open for L and Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V**

CHINA VILLAGE—141 W. 33rd St.(244-5575). Casual Hunan/Szechuan/Cantonese. Spcls: Peking duck, orange flavor beef, sea scallops with garlic and chil sauce. Res. sug. Open daily 11 a.m.–11. Private partie for 85. **(I)** **AE, CB, DC, MC,**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dre opt. Italian/Continental. Spcl: veal Sorrentino. Re sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sa 3:30–9. Complete L and D. Closed Sun., except f private parties. **(I)** **AE, CB, DC, MC,**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hot (929-1855). Casual. Castilian. Spcl: lobster from tan Res. sug. Open daily noon–midnight. Inexpensi lobster special daily. **(M)** **AE, DC, MC,**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-621 Casual. Continental. Spcls: fried provolone chees stuffed chicken breast, cappuccino cake. Res. su Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC,**

INDIAN OVEN II—913 Broadway, bet. 20th–21st S (460-5744). Casual. Indian. Spcls: whole steamed f in chutney, quail in ginger garlic gravy, tando chicken and vegetables. Res. nec. L daily noon–3. Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–1 Fri.–Sat. to midnight. Private parties for 25–30. Al **Indian Oven—285 Columbus Ave., at 72nd** (362-7567). **(M)** **AE, CB, DC, MC,**

KEENS—72 W. 36th St. (947-3636). Dress opt. Ame can. Spcls: Keens mutton chop, 20-oz. shell steak, D ver sole with lobster beurre blanc, game in season. R nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–F 5:30–11, Sat. from 5. Private party rooms for 8–2 Closed Sun. **(M)** **AE, DC, MC,**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. Fren Spcls: steak au poivre, ris de veau au Calvados, c velles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, chicken breast stuffed with mushrooms, brie, and ham. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails Sun.–Thu. at 7, Fri.–Sat. at 8. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

LAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

LFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

MBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

RGENTEUIL—253 E. 52nd St. (753-9273). Jacket and tie required. American. Spcls: lobster, leek and artichoke salad with white truffle vinaigrette, roast goose fish and deep fried cabbage, calf's liver with mustard sauce and pepper poppadum. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** (753-6387). Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

E BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, filet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

ASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. noon–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(I)** **AE, CB, DC, MC, V.**

KHARA—148 E. 48th St. (838-1811). Casual. Buchara. Spcls: frontier roasted lamb, duck Bukhara, nellow cream chicken, frontier dal. Res. nec L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 5. **(M)** **AE, CB, DC, MC, V.**

FE VERSAILLES—151 E. 50th St. (753-3884). Jacket equired. French/Continental. Spcls: veal paillard, oitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St. (661-3400). Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.** (355-3345). L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

J. SUNG DYNASTY—511 Lexington Ave., at 48th St. (355-1200). Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon–3. D daily 5:30–10:30. Private parties for 8–100. Pianist nightly. **(M)** **AE, DC.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theater D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sauteed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–11 a.m. Br Sun noon–4. L Mon.–Sat. noon–3. D daily 5:30–11:30. Ent. **(E)** **St. Regis Grill:** Casual. B daily to 11 a.m. L daily 11:30 a.m.–2:30. D daily 2:30–1 a.m.**(M).** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery and leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA TABLE DES ROIS—135 E. 50th St. (838-7275). Casual. French/continental. Spcls: salad croquante, escalope de veau au Calvados et pomme, filet de saumon grille au vin blanc. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th–51st Sts. (753-5355). Formal. Nouvelle French. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. Nouvelle. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thu. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th–51st Sts., in the Helmsley Palace (888-7000). Jacket req. French/Continental. Spcls: fricassée of lobster and scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15 a.m. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VIEILLE AUBERGE—347 W. 46th St. (247-4284). Casual. French. Spcls: roast leg of veal, magret de canard au bay de cassis, trianon de poisson. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9, Fri.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

L'ESCARGOT—47 W. 55th St. (245-4266). Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave., at 45th St. 315–4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini and shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties fo 15–50. Closed Sun. **(M)** **AE, DC, MC, V**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dres opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC**

GIRAFE—208 E. 58th St. (752-3054). Jacket required Dress opt. Northern Italian. Res. sug. L Mon.–Fri noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11 Closed Sun. **(M)** **AE, CB, DC, MC,**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St. (759 9047). Jacket required. Italian. Spcls: Harry's bake green noodles with prosciutto, scallops thermido chicken cacciatore. Res. nec. B daily 7:30 a.m.–10:3 a.m. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC,**

LE PATIO—118 W. 57th St., in the Parker Meridie (245-5000). Casual. American/French. Spcls: coq a vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon. Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L da ly noon–2:30. Cocktails daily 3–2 a.m. Dessert buff 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC,**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

E VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

ARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

LAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

EGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GINETTE—69 E. 59th St. (758-0530). Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

SA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

E RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

IO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and ucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

P OF THE PARK—W. 60th St. and C.P.W., top of he Gulf + Western Bldg. (333-3800). Dress opt. nternational. Res. nec. D Mon.–Fri. 5–10, Sat. to 0:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANO—333 E. 60th St. (308-2333). Jacket and tie equired. Italian. Spcls: carpaccio de salmone, penne e Kremlin, risotto con porcini. Res. nec. D Tue.–un. 7–midnight. Closed Mon. **(E)** **AE, DC.**

Above 60th Street, East Side

M'S RIB—23 E. 74th St., off Volney Hotel lobby 535-2112). Dress opt. American. Spcl: roast prime bs of beef. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri. and Sat. 4:30–11:30, Sun. :30–10:30. **(M)** **AE, CB, DC, MC, V.**

ALO—1030 Third Ave., at 61st St. (838-4343). asual. Northern Italian. Spcls: gnocchi Aurora, Mil-nese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts. (472-3333). Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta de vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GRAZINGS—1690 York Ave., bet. 88th–89th Sts. (737-9020). Casual. American/Continental. Spcls: sauteed breast of chicken with sundried tomato and pinoli coulis, crab avocado cakes, grilled breast of duck with glazed cumquats and water chestnuts. Res. sug. D Mon.–Sat. 5–midnight, Sun. 5–9. Br Sun. noon–4. Ent. Tues, Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L and D menu Mon.–Thu. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sauteed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts. (593-4910). Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules mariniere, paillard de veau grille au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St. (737-2322). Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St. (517-2020). Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30 a.m.–3. D daily 5–11. Private parties for 80. Ent. **(E)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICO—786 Lexington Ave., bet. 61st–62nd Sts. (759-5535). Casual. Italian. Spcls: linguini alla gambero e radicchio, risotti, polenta with mushrooms. Res. sug. L Mon.–Sat. noon–4. D Mon.–Sat. 4–11. Closed Sun. **(M–E)** **AE, DC.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARMA—1404 Third Ave. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St. (737-3328). Casual. Italian/Provençale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thu. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poelee aux artichauts, le bouquet de homard tiede au beurre de vermouth, le supreme de pintade au choux et au genievre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: steak, chops, 4-to-8-lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. and Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. till 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. L Mon.–Fri. noon–3. High tea Mon.–Sat. 3–5. D Mon.–Sat. 7–midnight. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts. (570-2211). Dress opt. Northern Italian. *Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara.* L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/Continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils and caramalised onions, boneless rack of lamb. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN PALACE—1329 Second Ave., at 70th St. (628-8652; -8706). Casual. Szechuan/Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–10:30, Sun. from 1. **(I-M)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: *pineapple duck, phoenix nest, sesame chicken.* Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–10:30. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I-M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: *tre agnolotti, pesce del giorno no.1, vitello vitello vitello.* Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

LAS DELICIAS DE ROSA MEXICANO—2330 Broadway, at 85th St. (496-9240). Casual. Regional Mexican. Res. sug. Open daily for D 5–midnight. Private parties for L. **(M)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St. (787-5990). Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. D daily 5–11. Br Sun. noon–4. S from 11. Pianist Tue.–Sun. **(M)** **AE, DC, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts. (769-4444). Casual. New American. Spcls: swordfish with orange, olive and roast cumin; snails and shiitakes with pancetta, herbs and red wine; grilled calf's liver with porcini, sauerkraut fritters and balsamic au jus. Res. sug. Br Sat. 11:30 a.m.–3, Sun. to 3:30. D Mon.–Thu. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theater D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30 a.m.–4:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. Pianist nightly from 7. **(M)** **AE.**

SANTA FE—72 W. 69th St. (724-0822). Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th–68th Sts. (873-4100). Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30 a.m.–5. Ent. Tue.–Sun. **(M)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—2180 Broadway, at 77th St. (362-4360). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–1:45 a.m., Fri.–Sat. 5–2:45 a.m. **(I)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave. (885-0300). Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thu. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:3 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC**

MARCO POLO—345 Court St. (718-852-5015). Casual Italian. Spcls: paglia fieno alla Marco Polo, shrim continental, striped bass al cartoccio. Res. sug. Ope for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–mid night, Sun. 1–11. Private parties for 150. Pianis nightly. Free valet P. **(M)** **AE, CB, DC, MC, V**

MONTE'S VENETIAN ROOM—451 Carroll St., bet Third Ave. and Nevins St. (718-624-8984). Dres opt. Italian. Spcls: baked jumbo shrimp alla Monte chicken scarpariello, baked clams. Res. sug. Ope Sun.–Thu. 11 a.m.–midnight, Fri.–Sat. to 2 a.m. Fre valet parking. **(M)** **AE, CB, DC, MC,**

THE RIVER CAFE—1 Water St. (718-522-5200). Dre opt. American. Spcls: cold lobster salad with cayenn mayonnaise, salmon with saffron noodles, lamb wit eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Sat.–Sun. noon–3. D daily 7–midnight. Pianist nigh ly. **(E)** **AE, DC**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330 Casual. Thai. Spcls: pork/beef sarte, fish with chi sauce, fresh seafood daily. Res. nec. Open Mon.–F 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC,**

VILLA BIANCA—167-17 Northern Blvd., Flushi (718-353-7065). Casual. Northern Italian. Open dai from noon. Continental L buffet. Complete L and Parking. Also **Villa Bianca East Little Neck, 25 17 Northern Blvd.** (718-631-5666). L Wed.–F noon–3. D Mon.–Fri. 5–10, Sat. to midnight, Su noon–10. Buffet D. **(I-M)** **AE, CB, DC, MC,**

VILLA SECONDO—184-22 Horace Harding Exp Fresh Meadows (718-762-7355). Casual. Northe Italian. Res. sug. L and D Tue.–Fri. noon–11, S 4–midnight, Sun. 2–11. Complete L. Closed Mon. M) **AE, DC, MC,**

OTHER EVENTS

FLOWERS, CRAFTS, AND ANTIQUES—all on the calendar of the week's highlights. The **New York Flower Show,** 3/7–15 at Pier 90, will fill a 100,000-square-foot area on the Hudson River at 50th St. with special exhibits, gardening displays, planted gardens, flower arrangements, blossoms, bushes, and flowering plants of every variety. Exhibitors include the Brooklyn Botanic Garden, the New York Botanical Garden, and Wave Hill, and you'll also see "The Flowers of Liguria," a blooming replica of Niagara Falls from Ontario, a spring garden by Sleepy Hollow Restorations, and a Chinese flower and vegetable garden. The Horticultural Society of New York is the host, and hours are 10–5 daily; $6 adults, $3 children under 12. 3/6 at 5:30, there's a preview party; $100, to benefit the Society's many projects (757-0915) . . . **Operation Crossroads Africa's bazaar and auction,** 3/8, 11–6, offers textiles and basketry, jewelry and sculpture from Africa and the Caribbean countries to buy, and, for bidding, items like a signed print by Romare Bearden and a variety of travel packages. The auction begins at 1, with admission $4, seniors and children $2, to benefit the organization's cross-cultural projects and international volunteer programs. At the Diocese of the Armenian Church, Second Ave. between 34th and 35th Sts. . . . The **New York Flower and Antiques Show,** 3/4–8 at the Jacob K. Javits Convention Center, combines ten landscaped gardens and 60 horticultural displays with 150 exhibitors of antique collectibles. You'll see a townhouse-terrace garden, a texture garden in many shades of green, along with rugs, clocks, porcelains, pewter, and more. Seminars and q.-and-a. opportunities too. 3/4, 4–8; 3/5–7, 11–8; 3/8, 11–6. Admission is $6 . . . And up at Columbia's Ferris Booth Hall, Broadway and 115th St., the annual **Spring Crafts Market** will sport weaving, jewelry, fiber, metal, wood in objects both decorative and functional or wearable. Two weekends, 3/6–8, 3/13–15; Fri. 2–8, Sat. 11–7, Sun. 11–6. $3.

ORE NOTES FOR EARLY MARCH—It's a month of **Japanese cultural traditions at the American Museum of Natural History,** in the People Center between 1 and 4:30 on weekend afternoons. On 3/7, 8: calligraphy, music for the flute, martial arts. 3/14, 15: kite and doll making, folk dances. These demonstrations and performances are all by skilled artists and craftsmen, and there'll be more of them during the final two weeks; free with museum admission. And the percussion ensemble Soh Daiko will turn up with folk drumming 3/14 at 2, in the Kaufmann Theater . . . **St. Luke's School benefit auction,** 3/6 at 8, is a benefit for the scholarship fund, and one of the nontangible but rewarding "items" up for bids is a chance to be principal of the school for a day. Donated collectibles come from people like Katie Kelly, Gregory Hines, and Robert De Niro, and there'll be jewelry and china, art and fur stoles; you can preview them and maybe make a silent bid, beginning at 7, in the gym, at 487 Hudson St. just south of Christopher. Admission, $6, includes hors d'oeuvres, dessert, and coffee . . . **BACA's annual Salute to Youth** kicks off 3/8 at the Brooklyn Museum, with "Machine Age II" the theme of the six-week celebration, and radio the motif for the inaugural. Schoolchildren from the borough will entertain in the Lecture Hall, beginning at 1:30, with music, dance, and revue skits. A special exhibit of young people's artwork will be on view in the Education Department, and all over Brooklyn during oming weeks similar shows can be seen in libraries, tores, banks, and other sites. You can find out where t the museum party . . . **Merce Cunningham and he New Dance: The Modernist Impulse in Dance,** 3/5–8, is a festival hosted by the State University of New York and timed to coincide with Cunningham's season at the City Center here, 3/3–15. There are video programs, symposia, open rehearsals of the company, classes, with critics, teachers, dancers, composers all taking part, at such spots as Westbeth and F.I.T. For the when-and-where schedule, phone 255-3130 . . . **New York Past, Present, and Future,** a new series of lectures at the New-York Historical Society, opens 3/4, with Schuyler Chapin talking about "Performing Arts in New York: The Eighties and Beyond." 3/11, John Brademas is the speaker; his topic, "University in the City." On the following Wednesdays at 6:30: Robert A.M. Stern, Elizabeth Holtzman, Thomas Bender. The series is $25, or $5 an evening (873-3400, ext. 46).

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thurs., 11–7; Fri. and Sat., 11–8; Sun., noon–8. $4.75; under 12, $2.90.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thurs. 11–6; Fri., Sat., Sun. 11–8. $4.25; under 12, $2.75.

TOURS

GRAMERCY PARK HISTORIC DISTRICT, with Adventure on a Shoestring (265-2663). 3/8 at 3, meet on S.W. corner of Lexington Ave. and 23rd St. $5.

TOUR WITH THE 92ND STREET Y—Advance registration is required (996-1105). 3/8, 1–4, Artists' Hospitality: a visit to the Chelsea Hotel studios of residents dancer Meryl Lister, Surrealist painter Patricia Brown, actor Kevin O'Connor, Expressionist painter Herb Gentry. $15. Phone for schedule of out-of-town tours.

THE BAM TRIANGLE—3/7 at 1, meet at the Brooklyn Academy of Music lobby, 30 Lafayette Ave., for a tour of the building with its manager, preservationist Norman MacArthur, and the Prospect Park Environmental Center (718-788-8500). Also visit nearby buildings. $2, children $1.

CENTRAL PARK—3/8 at 2, meet at Fifth Ave. and 75th St. for a walk and talk about the variety of soil in the park. Free (772-0210).

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for the weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

SPORTS

BASKETBALL—Knicks (Madison Square Garden Arena; 564-4400): 3/3 at 7:30 vs. Utah; 3/7 at 8:30 vs. Los Angeles Clippers; 3/10 at 8 vs. Detroit. $8–$20. . . . **Nets** (Byrne Meadowlands Arena, East Rutherford, N.J.; 201-935-8888): 3/6 at 7:30 vs. Atlanta; 3/10 at 7:30 vs. Washington. $6–$15.

HOCKEY—Rangers (Madison Square Garden Arena; 564-4400): 3/4 at 7:30 vs. Islanders; 3/8 at 8:30 vs. Calgary; 3/11 at 7:30 vs. Boston. $9–$22 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 3/7 at 7:35 vs. Chicago; 3/11 at 7:35 vs. Philadelphia. $10–$19 . . .**Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 3/3 at 8:05 vs. Boston. $16–$26.

BOXING—Daily News Golden Gloves (Madison Square Garden Felt Forum; 564-4400). 3/4 at 8 p.m.: Preliminary bouts in this annual tournament featuring New York City's best young boxers. $5, $7.50.

COLLEGE BASKETBALL—Big East Championship (Madison Square Garden Arena; 564-4400). St. John's, Georgetown, Syracuse, and other conference basketball teams. 3/5 at 7, opening game; 3/6 at 1 and 7, quarterfinal doubleheaders; 3/7 at 1:30, semifinal doubleheader; 3/8 at 2:30, championship game. All sessions sold out.

HORSE RACING—Aqueduct for the fall-winter meeting, through 5/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 3/4, Catskill (NYB); 3/7, Swift; 3/8, Kings Point Handicap (NYB).

SOCCER—New York Express (Nassau Coliseum, Uniondale, L.I.; 516-579-5095): 3/4 at 8:05 vs. Minnesota; 3/10 at 8:05 vs. Tacoma. $9–$13.

CHILDREN

ROSENSHONTZ FAMILY CONCERT at P.S. 230 Auditorium (Corner of Albermarle Road and McDonald Ave., Brooklyn; 718-788-5599). 3/6 at 7 p.m.: Join this children's music group for an evening of fun. $5.50.

THE LITTLE ORCHESTRA SOCIETY presents "Magical Sounds: Music Draws Pictures"—Renowned children's illustrator Lisl Weil and conductor Dino Anagnost bring the characters of *Cinderella* alive. 3/7 at 11 and 1, Avery Fisher Hall (Broadway at W. 64th St.; 874-2424). $9–$19.

CHILDREN'S FILM sponsored by the Parents League of New York at Central Presbyterian Church (Park Avenue at 64th St.; 737-7385). 3/7 at 1 and 3:30: Walt Disney's animated features, *Winnie the Pooh* and *The Ugly Duckling.* $2.50.

TAVERN TALES at the Fraunces Tavern Museum (54 Pearl St.; 425-1778). 3/8 at 2: Heather Forest will spin colorful colonial tales for the whole family. $2.

PURIM POTPOURRI at the Yeshiva University Museum Galleries (2520 Amsterdam Ave., corner of West 185th St.; 960-5390). 3/8, 2–4: Make an exotic mask, a fabulous hat, Purim decorations, and participate in a sing-a-long. Adults, $2.75; children, $2.

MAPLE SUGAR FESTIVAL at Wave Hill Grounds (675 252nd St., Bronx; 549-2055). 3/8, noon–4:30: Discover how the colonists tapped sugar maples and boiled the sap over an outdoor fire. An interpreter for the deaf will be provided at 1. Free with museum admission (adults, $2, children, free).

PURIM FESTIVAL at the Abraham Goodman House, Hebrew Arts School (129 West 67th St.; 362-8060). 3/8, 11 a.m.–2 p.m.: A day of fun with clowns, mimes, magicians, a klezmer band, folk dancing, mask making, and other craft activities. Free. At 11:55 a.m. in the Merkin Concert Hall: A mime will introduce children's choirs and ensembles for an audience sing-a-long. Free tickets for this event must be picked up at the box office at 11 a.m.

A MARIONETTE GYPSY CIRCUS EXTRAVAGANZA, presented by the Leela Puppet Theatre, at Third Street Music School Settlement (235 East 11th St.; 777-3240). 3/8 at 1 and 3: See marionette jugglers, elephants, snake charmers, flame throwers, and trapeze artists. Adults, $4.50; children, $2.50 (reservations required).

MUPPET BABIES LIVE! at (Madison Square Garden Felt Forum; 564-4400): See Kermit, Piggy, Fozzie Bear,

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OTHER EVENTS

and the rest, "as they were," in a new musical. 3/6 at 2:30 p.m. and 7:30 p.m.; 3/7 at 11 a.m., 2:30 p.m., and 7:30 p.m.; 3/8 at 1 p.m. and 4:30 p.m. $8, $9.50.

PINOCCHIO at the Penny Bridge Playhouse (Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn; 718-858-9152). A musical about the wooden puppet who wants to be a real boy. 3/3–3/5 at 10:30 a.m. and 1 p.m.; 3/6 at 10:30 a.m.; 3/7 at 2 p.m. $4.

ANDROCLES AND THE LION at Hartley House Theatre (413 W. 46th St.; 666-1716). Sat. at 1 and 3:30 through 3/21 and Sun. 3/8–3/22 at 3:30: A musical. Adults, $5; children, $4 (reservations recommended).

RING AROUND THE RAINBOW by the Shadow Box Theatre at J.H.S. 8 (108-35 167th St., Jamaica, Queens; 212-724-0677). 3/4 at 10:30 a.m.; also at J.H.S. 190 (68-17 Austin St., Forest Hills, Queens; 212-724-0677). 3/5 and 3/6 at 10:30 a.m.: Children can learn about "crack" prevention through puppets. $2.50.

AFRICAN DRUM by the Shadow Box Theatre at P.S. 274 (800 Bushwick Ave., Brooklyn). 3/3, 3/4, and 3/6 at 10:30 a.m.; 3/5 at 10:30 and 1: A program that promotes cross-cultural sharing and understanding. $2.50. Call 212-724-0677 for reservations.

A TASTE OF HONEY by the Open Eye at Henry Lindenbaum Jewish Center (270 W. 89th St.; 769-4142). 3/7 at 7:30 p.m. and 3/8 at 3: The story of a working class girl and her mother; also at St. Michael's Parish-House (225 W. 99th St.; 769-4142), 3/7 at 2. $6.

STORYTIME at Hudson Street Papers (234 Third Ave. between 19th and 20th Sts.; 529-9748). Every Sat. at 11 a.m.: Listen to storyteller Idalee Alderson and then enjoy milk and cookies. Free.

ALICE IN WONDERLAND by Ten Ten Players at Park Avenue Christian Church (1010 Park Ave. at 85th St.; 879-7669). 3/7 at 11 a.m.: Lewis Carroll's classic children's fantasy. $6.

PUPPET FESTIVAL—Museum of the City of New York Auditorium (Fifth Ave. at 103rd St.; 534-1672)—3/7 at 1:30: *Rumpelstiltskin* by Grey Seal Productions. $3. Followed by a "Please Touch" exhibition, in which children can handle antiques from New York. $2.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 3/7 and 3/8 at 11 and 1: *Touch the Air*, a dance-music special by the Shadow Box Theatre. $3.

CINDERELLA, a musical, by the Papageno Puppet Theater in the new Party Center (131 W. 72nd St.; 874-3297). Sat. and Sun. at noon, through 4/18. $3.50 (reservations necessary).

STORY HOUR at Eeyore's Bookstore East (Madison Ave. at 81st St.; 988-3404). Every Sun. at 12:30 p.m. Also at Eeyore's Bookstore West (2212 Broadway between 78th and 79th Sts.; 362-0634). Every Sun. at 11 a.m. Both programs, free.

LONG RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show with Torkova and Imam, every Sat. at 2. $7.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): *Rumple Who?* Sat. and Sun. at 1 and *The Snow White Show* Sat. and Sun. at 3. $3 . . . **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180): Sun., 3/8 at 1: *Jack and His Rock and Roll Beanstalk;* at 2:30: *Peter Pan Meets the Wicked Wizard.* $3.95 . . . **The Little People's Theater Company** (39 Grove St.; 765-9540). *Humpty Dumpty Falls In Love* at 1:30, and *Goldilocks and the Three Bears* at 3, Sat. and Sun. through 4/12. $5. . . *The Beat Is With You,* an original rock musical, by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6. . . . *Alfred the Dragon Is Here Again* at **New Media Repertory Co.,** (St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), Sat. at 3:30 p.m. Adults, $4.50; children $3.50.

SNOW WHITE by Theater Workshop at Fantasy Playhouse (317 Merrick Road, Lynbrook; 516-599-1982). A new musical version of the classic tale. Every Sat. and Sun. through 4/5. All performances at 1 and 3:30. $5 (must reserve).

PINOCCHIO, presented by the Arena Children's Theatre Company at Arena Players Second Stage (296 Route 109, East Farmingdale; 516-293-0674). Every Sat. and Sun. at 1, through 3/15. $4.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932): 3/7 and 3/8: "Color in Art: Color Green"—Weekend activities include films and drawing classes. Gallery adventure (includes sketching and hands-on-project), Sat. at 11 and 2:30 and Sun. at 11, Uris Center; films, Sat. at 1 and 3, Uris Auditorium; slide talk/gallery hunt, Sun. at 1 and 3, Uris Conference Room; drawing for ages 9 and above, Sun. 1:30–3 (Uris Center). Free.

CITY OF NEW YORK PARKS AND RECREATION—At Marionette Theatre (79th St. and West Drive—Central Park; 988-9093)—*Aladdin.* Sat., noon and 3 p.m. $2. . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South—Central Park; 397-3089)—*The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and 12 noon. $2. . . At **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—3/7 at 1: "Twig Twister"—Be a detective and help solve Sara Sapling's dilemma; for ages 5–11. Free (must reserve). . . . At **The Dairy** (64th St., mid-Park; 397-3156)—3/7 at 1:30: "Scraps to Stationery"—Learn how to make your own paper.

SPECIAL EXHIBITS—New York Public Library at Lincoln Center—Main Gallery (111 Amsterdam Ave.; 870-1630): "Art Behind the Scenes," through 5/2: An array of theatrical props, costumes, life-size puppets, and masks created for film, opera, and Broadway productions. Highlights include: four African Muppet characters used in The Muppet Show Special; a horse mask from the play Equus; a giant peanut used in commercials; a six foot creature from the film, Dark Crystal; and oversized birds from the play Alice in Wonderland. Exhibition hours: Mon.–Thu., 10 a.m.–8 p.m.; Tue., 10 a.m.–7 p.m.; Wed. and Fri., noon–6 p.m.; Sat., 10 a.m.–6 p.m. Tours will be given on Sats., free. . . . **Jewish Museum** (1109 Fifth Ave.; 860-1888): "In the Picture," through 8/31: Children can walk among the figures of a 19th-century German Jewish family and view photographic reproductions, an audio installation; also hands-on activities. Adults, $4; children and seniors, $2. Hours: Sun., 11 a.m.–6, Mon., Wed., and Thu., noon–5 p.m., and Tues., noon–8. Museum is open free Tues. evenings, 5 p.m.–8 p.m.

INFOQUEST CENTER—A hands-on environment, with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing the incredible mass of data available in the "Information Age." Meet Gor-don, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10–6 daily except Mon. and holidays; Tue. to 9 p.m. Free.

SOUTH STREET SEAPORT MUSEUM—At the Children' Center, 165 John St. (669-9400): Through March "Boys at Sea—Life Aboard the Schoolship St Mary's"—Children can climb into a hammock, tast hard tack, learn ropework skills, and interact with 19th-century first mate. Adults, $4; seniors, $3; an children, $2. Hours: 10–5 daily.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave. 718-735-4400). 3/8 at 1:30 and 3: "Puppet Show"—See puppets perform *The Emperor's New Clothes.* Daily "Sounds Around": Exhibits on how humans hear an create sound, complement an exploration of music an sounds of other cultures of the world. Exotic music instruments, sounds from nature, and noisy everyda objects are examined. "Under Your Feet": Childre can explore geology, exploring rock material, crystal minerals, and soil samples with microscopes. "Bone yard": Skeletons and muscles of humans and anima are revealed to teach how our bodies work. Hour Mon., Wed., and Fri. 2–5; Thurs. (family night) 2– Sat., Sun., holidays 10–5. Donation.

QUEENS MUSEUM (New York City Building, Flushi Meadow-Corona Park, Flushing; 718-592-2405). 3/ at 1: "Casting Call"—Sculptor Carole Jeane Feue man demonstrates how to cast forms. 50 cents. Hou Tue.–Fri. 10–5; Sat. and Sun. 12–5:30.

STATEN ISLAND CHILDREN'S MUSEUM at Snug Harb (1000 Richmond Terrace; 718-273-2060). 3/7 at "Roof Top Hats"—Participants compete to build t tallest hat with architect Allan Wexler; 3/8 at 1 and Drawing and card activities will be used to crea buildings in the "Building Buildings" exhibit. "Stor telling"—Every Sat. at 11:30 a.m., for pre-schoole Also, in the 3rd-floor Main Gallery: "Building Bu dings." . . . Downstairs Gallery: "Big Top Puppets Hours: Wed.–Fri., 2–5, Sat. and Sun., 11–5. $2.

NIGHTLIFE DIRECTORY

EY TO ABBREVIATIONS

E	**American Express**
B	**Carte Blanche**
C	**Diners Club**
C	**MasterCard**
	Visa

lease check hours and talent in advance. Many places re forced to make changes at short notice.

POP/JAZZ

LUE NOTE—131 W. 3rd St., 475-8592. Through 3/8, Baden Powell; Claudio Roditi Brazilian Express featuring Slide Hampton and Portinho, Tues.–Sun. at 9 & 11:30, with an extra show on Fri. & Sat. at 1:30 a.m. 3/9, Roger Kellaway All Stars. 3/10–15, Gato Barbieri and His Band; Kevin Eubanks Trio. **AE, MC, V.**

HE BOTTOM LINE—15 W. 4th St., 228-7880. 3/7, John Hiatt. 3/10, Sun Ra Arkestra. 3/12, An Evening with John Renbourn and Stefan Grossman. **No credit cards.**

RADLEY'S—70 University Pl., at 11th St., 228-6440. Through 3/7, pianist Joanne Brackeen with Calvin Hill on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

ARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Through 3/8, Fran Warren, Tues.–Thurs. at 9 & 11, with an extra show on Fri. & Sat. at 12:30 a.m. 3/9, Bucky and John Pizzarelli, Jr. 3/10–15, Ethel Ennis. **AE, CB, DC, MC, V.**

GLE TAVERN—355 W. 14th St., 924-0275. 3/5, comedy showcase with m.c. Jack Coulter. 3/6, Irish Ballad night with host Greg Ryan. 3/7, Tony Linnane with Sean and Fran McPhail. **No credit cards.**

T TUESDAY'S—190 Third Ave., 533-7902. Through 3/7, Cissy Houston. 3/8, Brubeck-LaVerne Trio. 3/10–15, Betty Carter and Her Trio. Shows Tues.–Thurs. at 8 & 10, Fri. & Sat. at 8, 10 & midnight. **AE, MC, V.**

EDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant-bar. Through 3/8, singer Marti Stevens, Wed.–Sat. at 8:30, with an extra show Fri.–Sat. at 11, Sun. at 3. 3/11–28, Sylvia Syms in "Syms Sings Syms," Tues.–Thurs at 9, Fri.–Sat. at 8:30 & 11. **AE.**

EENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 3/4,5, Keith MacDonald. 3/6,7, Charles Eubanks Duo. 3/10–14, Mulgrew Miller. **Upstairs:** 3/6 at 8, The High Heeled Women in *It's A Broad, Broad, Broad World*; followed by Hal and David at 10, and singer Lee Treusdale at midnight. 3/7 at 8, singer Marta Sanders; followed by "Upstairs Cabaret" at 9:30, 11 and 1 a.m. **AE, MC, V.**

EGORY'S—63rd St. & First Ave., 371-2220. 3/4–7, rom 10–3, singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Sun. 5–10, singer Stan Edwards with Larry Intorella. Sun. 10–3 a.m., singer-pianist Brooks Kerr with Eric Lemon on bass. Mon. 0–3 a.m., Stan Edwards Trio. Tues. 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

RS D'OEUVRERIE—One World Trade Center, 938-111. Jazz, dancing, international hors d'oeuvres and he world's greatest view. The Judd Woldin Trio, ues.–Sat. from 7:30–12:30 a.m., in addition from –9, Jay D'Amico plays the piano, and after 9:30, huck Folds alternates with the Trio. The Cabot/cott Trio takes over Sun. from 4–9, and Mon. :30–12:30. **AE, DC, MC, V.**

—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 66-3600. 3/4,11, John Pizzarelli, Jr. with Gary Haase and Bob Paterson. 3/5,12, Ken Peplowski Trio. 3/6, Joel Forrester Trio. 3/7, Roy Meriwether Trio. 3/9, Andy Tuck. 3/10, Vig Dzurinko. Music Wed.–Thurs. from 8, Fri.–Sat. from 9, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

JIMMY WALKER'S—245 E. 55th St., 319-6650. Every Wed. from 9 p.m., Ed Polcer with Ken Peplowski - Frank Vignola Mid-Town jazz. Thurs.–Sat. at 9, 10:30 and midnight, Mary O'Dowd Band. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Through 3/7, pianist Kenny Barron with Ron Carter on bass. 3/10–14, pianist JoAnn Brackeen with Cecil McBee on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Through 3/7, *Mostly Mercer*, featuring Nancy LaMott and Sara Riva Krieger with the Ken Werner Trio, Tues.–Sat. at 9 & 11. 3/10–28, jazz-singer Carmen McRae. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 3/4, Jeff Siegel; Alan Murphy; John Esposito. 3/5, H2-N with Joel Goodman, Dave Fields, Karl Latham. 3/6,7, Ray Chew with Ivan Hampden, Alex Blake. 3/11, Jim Campagnola and Darryl Jones. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., nr. 73rd St., 517-2020. 3/4 at 8:30, Valentine Ryder. 3/5–7,12–14, at 9 & 11, Marlene Ver Planck. 3/9 at 8:30, Neva Small. 3/10 at 8:30, Lisa Maxwell. **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Mon.–Tues., singer-pianist Lee Glantz. Wed.–Sat. singer-pianist Rudy Roberson. Music from 7 p.m. **AE, DC, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 3/6, March Voilets; Flesh for Lulu. 3/7, Garland Jeffreys. 3/12, B.B. King; Gregg Allman Band. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 3/8, James Moody. 3/9, Gil Evans' Orchestra. 3/10–15,17–22, Michel Petrucciani; Jim Hall; Ron Carter; Al Foster. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. 3/4, Valtinho. 3/5,6,10–14, Arthur Prysock sings *Gladys Shelley*, Tues.–Thurs. at 9 & 11, Fri. & Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 3/4, Lil Queenie. 3/5, Kilkenny Cats; Splat Cats. 3/6, Ben Vaughn Bombo. 3/7, Vernon Reids' Living Colour. 3/8, Ted Daniel and Energy. 3/9, Empire State Soul Club. 3/10, Binky Philips; Headless Horseman; Yuhboys. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. 3/4,5, Don Coates. 3/6,7, Lance Hayward alternating with Don Coates. 3/8, Jim Roberts Trio. 3/8–10, Lance Hayward. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 3/9, "Salsa Meets Jazz" with Holiday for Skins featuring Ray Barretto and his Orchestra and Manny Oquendo's Libre with guest soloist Carlos "Patato" Valdez. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Through 3/8, The George Adams-Don Pullen Quartet featuring Dannie Richmond. 3/9, Mel Lewis and the Jazz Orchestra. 3/10–15, The Illinois Jacquet Big Band. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Through 3/8, Woody Shaw. 3/9, Comedy night with the West End Comic Players featuring Steve Solis. 3/11–15, The Richie Vitale Group. Jazz, Tues.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Through 3/7,9–14, pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 3/4, Badfinger. 3/4, Badfinger and Chip Mergott. 3/5, Robert Gordon and G.C. Dangerous. 3/6,7, Lonnie Mack. 3/10, Hot Tuna. 3/12–14, The Radiators. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S ON 8th—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with comedy showcase every Wed.–Thurs. at 9, Fri.–Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri., marathon night. Sat., Best of Comedy U featuring Brett Butler, Larry David, Bill Rutkoski & Lance Crowther. Sun., Comedy Jam. Shows at 9 p.m., with an extra show Sat. at 11:30 p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Through 3/8, comedians Wayne Cotter, Randy Credico, Mike Egan, Scott Bruce, Barry Weintraub, Danny Curtis, Hiram Kasten, Sun.–Thurs. at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. 3/9–15, Wayne Cotter, Mike Egan, Barry Weinbraub, Al Romero, Billy Garon, Danny Curtis, Hiram Kasten. **AE, CB, DC, MC, V.**

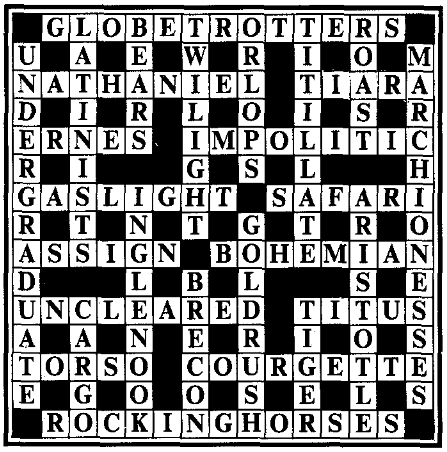
GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

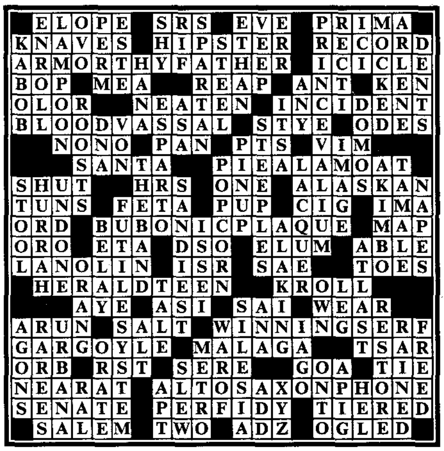
IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub-theater featuring magic and comedy. 3/4, magician Imam and comedian Terry Day and singer Pamela Smith. 3/5, magicians Torkova and Imam with Terry Day. 3/6,7, comedian/magician Bob McAllister with Imam, Eric DeCamps and Pamela Smith.

SOLUTIONS TO LAST WEEK'S PUZZLES





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NIGHTLIFE

3/10, showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Through 3/8, Larry Horowitz, Dana Gould, Dan Spenser, Sun.–Thurs. at 9, Fri. at 8:30 & 11:30, Sat. at 9:30 & midnight. 3/10–15, Larry Amaros, Bruce Gold, Gabe Abelson. **AE, MC, V.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Through 4/4, Jonah Jones and his quartet, alternating with singer-pianist Tommy Furtado. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Belle epoque restaurant with dancing to the Maxim's Orchestra every Mon.–Thurs. from 9 p.m., Fri.–Sat. from 10 p.m. **AE, DC.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tues.,Thurs. & Sat. from 10 p.m.–4 a.m. **AE.**

ROSELAND—239 W. 52nd St., 247-0200. The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thurs.–Sun. from 2:30. Thru 3/22, Johnny Mulay Orchestra alternate with the Ramon Argueso Orchestra. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club-restaurant–bar featuring the live music of Brazil, Africa, and the Caribbean. 3/4, Urban Blight. 3/5, Oliver Lake and Jump Up. 3/10, Art Taylor. 3/11,12, Art Ensemble of Chicago. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Concerts, Wed.–Sat. at 6:30. . . . . Through 3/7, Yma Sumac, the legendary Sun Virgin, Tues.–Sat. at 9...3/10–28, La Gran Scena Opera Company in *An Evening of Semi-Staged Musical Mayhem*, Tues.–Sat. at 9. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a new revue, *Flying High '87*, featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot, shows nightly at 9 & 11 p.m. . . . Singer-pianist Earl Zimmerman entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

ELEONORA—117 W. 58th St., 765-1427. Italian restaurant. 3/6 at 8:45, singer Diane Grosjean with David Lewis and Bruce Samuels; singer Mary Conklin at 10:45. 3/7 at 8:45, singer Nina Murano; Carey and Falter at 10:45. **AE, CB, DC, MC, V.**

THE GINGER MAN—51 W. 64th St., 399-2358. **The Back Room:** Singer-pianist George Young plays Wed.–Sat. 9–midnight. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St., 764-8930. The new restaurant/cabaret. Through March, pianist-singer Ronny Whyte every Tues. Singer Barbara Lea, every Fri. Singer Judy Kreston and pianist-composer David Lahm every Sat. Two shows nightly at 9 and 11. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway*, a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 3/4 at 8, Loretta Karbon. 3/5 at 8, Jon Soleather. 3/6 at 8, Jamie de Roy; Jon Soleather at 11. 3/8 at 8, *This Could Be The Start* ... revue. 3/9 at 8, Barbara Howard. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive*—musical revue by Larry Gallagher, featuring Pattie Darcy, B.J. Jefferson, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tues.–Thurs. at 8, Fri. at 7:30 & 10, Sat. at 7 & 10, Sun. at 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Through 3/14, singer-pianist Michael Feinstein, every Tues.–Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., 715-6929. **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5–9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Through 3/28, singer-pianist Buddy Greco and his quintet, every Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.–Sat. at 9:45. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St., 421-0900. Pianist Jimmy Roberts plays every Tues.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist-singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. *Every Mon.–Fri. from 3–7, pianist Spencer* Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. 4–2 a.m., *Fri. to 4 a.m.,* Sat 9–4 a.m. **AE, CB, DC, MC, V**

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **The Terrace:** Pianist Marty Bern plays Mon.–Fri 7:30–12:30 a.m. **AE, CB, DC, MC, V**

MARRIOTT MARQUIS—Broadway and 45th St., 398-1900. **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Throug 4/4, Kate Toomey and her band Heartbeat, play fo dancing, Tues.–Sat. from 9–2 a.m. **Broadwa Lounge:** Singer-pianist April Joy Chestner perform Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V**

PARKER MERIDIEN—118 W. 57th St., 245-5000. 245-5000. **Le Bar Montparnasse:** Through 4/20, th Eddie Moore Jazz Trio, every Tues.–Sat. from 9– a.m. **AE, CB, DC, MC, V**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terin Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun. & Mon. 6–10, Tues. & Wed. 8:30–12:30. Barbara Rose plays Thurs.–Sat from 8:30–12:30. **AE, CB, DC, MC, V**

WESTBURY—Madison Ave., at 69th St., 535-200 **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V**

PIANO ROOMS

BACKSTAGE—318 W. 45th St., 489-6100. Restaurant piano bar with composer/lyricist/pop-jazz singer An Hampton Callaway, every Thurs.–Sat. from 9–1 a.m **Cabaret Room:** Every Fri. & Sat. at 11:30, *Innuen* .... a satirical musical revue featuring Nancy Johnsto Stephen Joseph and Michael McAssey. 3/5,11 at 1 *Hilly, Lili and Lulu*, musical comedy revue. 3/5 8:30, singer Thomas Bogdan with pianist Harry Huf **AE,MC,**

DON'T TELL MAMA—343 W. 46th St., 757-0788. 3/5, at 11, singer-comedian-dancer Justin Ross. 3/6,7 8:30, singer Margaret Wright. **No credit card**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Ita ian restaurant. Singer-pianist Daniel Nye, Mon.–S 10–2 a.m. **AE, MC,**

LE VERT GALANT—109 W. 46th St., 382-0022. Gre French restaurant. Singer-pianist Kosmas, Tues.–S from 7:30 p.m. **AE, CB, DC, MC,**

MARTY'S EAST—209 E. 56th St., 935-7676. Handso steakhouse with singer pianist Andy Terra playi pop favorites and light jazz of all vintages, Mon.–S from 5–1 a.m. **AE, CB, DC, MC,**

MRS. J'S SACRED COW—228 W. 72nd St., 873-40 Restaurant–piano bar with pianists Keith Thomps Paul Sportelli, and Roy Glover alternating nigh from 8 p.m. **AE, CB, DC, MC,**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Deco lounge featuring pianist/vibraphonist Al Man with singer/guitarist Jon Luks, Wed.–Sat. from 9 a.m. **AE, CB, DC, MC,**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Pia bar–restaurant. Tues., Andy Monroe. Wed., Sat. Mon., Bobbi Miller. Thurs. & Fri., Buck Buch Sun., George Cotton. **AE, DC, MC,**

RADIO
HIGHLIGHTS

Wed., March 4

3:00/WNCN—Respighi: *Pines of Rome;* **Handel:** Suite for Harpsichord No. 3 in d.

WNYC—Eakin: *Frames.*

4:00/WQXR-AM/FM—Mozart: Sonata No. 11 in A; **Walton:** *Richard III:* Prelude.

5:00/WNCN—Mozart: Divertimento in B-Flat; **Barber:** Serenade, Op. 1.

6:00/WNCN—Liszt: "Mephisto" Waltz No. 1.

7:00/WQXR-AM/FM—Poulenc: Cello and Piano Sonata.

8:00/WNCN—Stravinsky: *Symphony of Psalms;* **Franck:** Symphonic Variations for Piano and Orch.

WNYC—Couperin: *'Espagnole;* **Chausson:** ym. in B-Flat.

:05/WQXR-AM/FM—Mozart: Flute Cto. No. 1 in G; **Gould:** "Apple" Waltzes n tribute to George Balanchine).

:00/WNCN—aughan Williams: ym. No. 7, "Sinfonia ntartica."

:06/WQXR-M/FM—"McGraw-Hill Young Artists howcase." Robert herman, host.

Thu., March 5

00/WNCN—Haydn: m. No. 96 in D, Miracle"; Piano Trio G.

NYC—Collins: *evil's Music.*

00/WQXR-M/FM—R. Strauss: *ll Eulenspiegel's Merry anks;* **Ravel:** Sonatine trio.

00/WNCN—valdi: *L'Estro monico:* Cto. for Violin E, Op. 3, No. 12.

00/WNCN—hubert: March No. 2 b.

00/WQXR-M/FM—"Marine dland Chamber Music tival." Live broadcast m the WQXR ncert Theater.

00/WNCN—Various: English Madrigals and Airs; **Vivaldi:** Cto for Oboe in a, Op. 39, No. 2.

WNYC—"Chamber Music at the Y." Guarneri String Quartet and pianist Leon Fleisher. **Haydn:** String Qt. in B-Flat, Op. 76, No. 4; **Debussy:** String Qt. in g.

8:05/WQXR-AM/FM—Haydn: Oboe Cto. in C; **Janacek:** Sinfonietta.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Vienna Philharmonic. Lorin Maazel, conductor. **Brahms:** Sym No. 1 in c, Op. 68.

Fri., March 6

3:00/WNCN—Rimsky-Korsakov: *Tsar Saltan,* Op. 57: Suite; **Mozart:** Sym. No. 31 in D, "Paris."

WNYC—"The Great Artists." Roland Hayes.

4:00/WQXR-AM/FM—Cambini: Qnt. No. 3 in F for Winds; **Strauss:** "Flight of Fancy" Waltz.

5:00/WNCN—Molter: Cto. for Trumpet, Strings, and Continuo in D; **Mendelssohn:** *Songs Without Words,* Op. 102, Nos. 1–6.

6:00/WNCN—Chopin: Rondo in E-Flat, Op. 16.

7:00/WQXR-AM/FM—Grieg: Violin Sonata No. 1 in F.

8:00/WNCN—Tchaikovsky: *Nutcracker* Suite, Op. 71a; **Prokofiev:** Sonata for Piano No. 7 in B-Flat, Op. 83.

WNYC—"The Opera Box." The Art of Richard Tauber.

8:05/WQXR-AM/FM—Mendelssohn: Sym. No. 5 in d; **Skrowaczewski:** Cto. for English Horn and Orch.

9:00/WNCN—Schubert: Lieder; **Liszt:** "Mephisto" Waltz No. 3.

WNYC—"Music & Conversation." Soprano Phyllis Bryn-Julson.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Jerzy Semkow, conductor. **Mozart:** Sym. No. 36 in C; **Wagner:** *Rienzi:* Ov.; *Lohengrin:* Prelude to Act I; *Götterdämmerung:* Funeral Music; *Tristan und Isolde:* "Prelude" and "Liebestod."

Sat., March 7

9:05 a.m./WQXR-AM/FM—"Piano Personalities." Emil Gilels. **Mozart:** Six Variations on "Salve tu, Domine"; **Beethoven:** Piano Sonata No. 5 in c.

10:00 a.m./WNCN—Weber: Cto. for Clarinet No. 2 in E-Flat.

WNYC—Brahms: Variations on a Theme of Handel.

10:04 a.m./WQXR-AM/FM—Bach: "Brandenburg" Cto. No. 4 in G; **Berwald:** *Elfenspiel.*

11:00 a.m./WNCN—Mozart: Cto. for Piano No. 5 in D.

WNYC—Straus: Serenade for Winds.

11:05 a.m./WQXR-AM/FM—Mendelssohn: *Ruy Blas:* Ov.

12:00/WNCN—Haydn: Sym. 94 in G, "Surprise."

WNYC—Debussy: *The Martyrdom of St. Sebastian.*

12:05/WQXR-AM/FM—Haydn: Sym. No. 95 in C.

1:00/WNCN—Mozart: Sonata for Violin and Piano in F.

1:30/WQXR-AM/FM—"The Metropolitan Opera Broadcast." **Mozart:** *Le Nozze di Figaro* (Soderstrom, Battle, von Stade, van Dam, Hynninen/Levine).

3:00/WNYC—Riley: *The Harp of New Albion.*

5:00/WNCN—Telemann: Suite for 2 Horns, 2 Violins, and Bass in F.

6:05/WQXR-AM/FM—Tchaikovsky: Sym. No. 2 in c, "Little Russian."

7:00/WNCN—Gould: *Fall River Legend.*

8:00/WNCN—Stravinsky: *Le Chant du Rossignol;* **Fauré:** *Pelléas et Mélisande,* Op. 80: Incidental Music.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Michael Tilson Thomas, conductor. **Mozart:** Sym. No. 31 in D; **Debussy:** *The Martyrdom of St. Sebastian.*

9:00/WNCN—Saturday Night Opera. **Verdi:** *Don Carlos* (Ricciarelli, Terrani, Domingo, Nucci, Raimondi, Ghiaurov, La Scala Orch. and Chorus/Abbado).

Sun., March 8

9:05 a.m./WQXR-AM/FM—"Piano Personalities." Rudolf Serkin. **Beethoven:** Piano Sonata No. 26 in E-Flat, "Les Adieux."

10:00 a.m./WNCN—"Classic Guitar." **Mignone:** Studies for Guitar: Nos. 1–5; **Paganini:** Grand Sonata for Guitar and Violin in A, Op. 39.

WNYC—Fauré: *La Chanson d'Eve.*

11:00 a.m./WNCN—Wirén: Serenade for Strings, Op. 11.

WNYC—"Two Pianists: Maria Tipo and Bella Davidovich."

12:00/WNCN—Rossini: Theme and Variations for Clarinet and Orch.

12:05/WQXR-AM/FM—Schubert: *Rosamunde:* Incidental Music.

1:00/WNCN—Chicago Symphony Orchestra. Daniel Barenboim, conductor. **Wagner:** *Tristan und Isolde:* Act II.

WNYC—Pettersson: Sym. No. 14.

3:00/WNCN—Chopin: Rondo for Piano and Orch., Op. 14, "Krakowiak."

3:04/WQXR-AM/FM—The New York Philharmonic. Klaus Tennstedt, conductor; pianist Alicia de Larrocha. **Mozart:** Piano Cto. No. 25; **Bruckner:** Sym. No. 7 in E.

4:00/WNCN—Mozart: Sym. No. 35 in D, "Haffner"; **Ravel:** *Le Tombeau de Couperin.*

6:00/WNCN—Tchaikovsky: *Tempest,* Op. 89; **Leclair:** Cto. for Oboe in C, Op. 7, No. 3.

7:00/WNCN—Bach: Motet, "Jesu, meine Freude."

7:30/WQXR-AM/FM—Liszt: Les Preludes.

WNYC—Rodrigo: Cto. "de Aranjuez."

8:00/WNCN—Stravinsky: Cto. for Violin in D; **Hofstetter:** Qt. in A, Op. 3, No. 6.

WNYC—"After Eight." With Nancy Shear. Gilbert Kalish, pianist.

8:05/WQXR-AM/FM—"Delta Opera House." **Adam:** *Le Postillon de Lonjumeau* (Aler, Anderson, Le Roux, Lafont, Monte Carlo Phil. Orch./Fulton).

9:00/WNCN—Verdi: *Aida:* Grand March; **Schubert:** Sonata for Piano in D, Op. 53.

Mon., March 9

3:00/WNCN—Tchaikovsky: *Voyevode,* Op. 78; **Bodinus:** Sonata à quatre for Flute, Horn, Violin, and Basso Continuo in D.

4:00/WQXR-AM/FM—Prokofiev: "Classical" Sym.; **Schumann:** Fantasiestucke, Op. 111.

5:00/WNCN—Bach: Sonata for Flute or Violin and Harpsichord in g.

6:00/WNCN—Brahms: Variations on a Theme by Paganini, Op. 35, Book 2.

7:00/WQXR-AM/FM—Schubert: Qt. No. 9 in g.

8:00/WNYC—"The 1986 Salzburg Festival." Leopold Hager conducts the ORF Symphony Orchestra and Choir, with the Arnold Schoenberg Choir.

Durko: *Orchestral Work;* **Birtwistle:** *Melancolia I for Clarinet, Harp, and Strings.*

8:05/WQXR-AM/FM—Mozart: Clarinet Cto. in A; **Ravel:** *Rapsodie Espagnole.*

9:00/WNCN—Gounod: *St. Cecilia Mass;* **Wagner:** *Das Rheingold:* "Entrance of the Gods Into Valhalla."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Gunther Herbig, conductor; pianist Horacio Gutierrez. **Mozart:** Piano Cto. No. 19 in F; **Bruckner:** Sym. No. 4 in E-Flat, "Romantic."

Tue., March 10

3:00/WNCN—Schumann: *Faschingsschwank aus Wien,* Op. 26; **Chausson:** Poème for Violin and Orch., Op. 25.

4:00/WQXR-AM/FM—Schubert: Rondo brillant in b; **Copland:** *El Salon Mexico.*

5:00/WNCN—Glazounov: *Spring,* Op. 34.

6:00/WNCN—Handel: Sonata for Flute and Continuo in b, Op. 1, No. 9.

7:00/WQXR-AM/FM—Brahms: Qnt. No. 1 in F.

8:00/WNCN—"WNCN Live." Concert Royal.

WNYC—St. Paul Chamber Orchestra. Pinchas Zukermam, conductor and violist; cellist Yo-Yo Ma.

Webern: Five Movements for Strings, Op. 3; **Schubert/Mahler:** Qt., "Death and the Maiden."

8:05/WQXR-AM/FM—Vivaldi: Bassoon Cto. No. 36 in B-Flat.

9:00/WNCN—Beethoven: Sym. No. 2 in D, Op. 36; **Handel:** Sonata for Flute and Continuo in g, Op. 1, No. 6.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor; pianist Laura de Fusco. **Shostakovich:** "Festival" Ov;

Prokofiev: Piano Cto. No. 2 in g;

Tchaikovsky: Sym. No. 1 in g, "Winter Dreams."

less otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, March 4–6 and 9–10

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
535-1000
7 **WABC**
887-7777
9 **WOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to many last-minute changes.

6:00 a.m.
2 *Today's Business*
4 News
5 *Jayce*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Watch on Washington*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
H Wed.: *Gulliver's Travels*
M Wed.: **Movie:** *The Heavenly Kid*
Fri.: **Movie:** *Breakthrough*
Tue.: **Movie:** *Agnes of God*
S Fri.: *The Lilith Summer*

6:30 a.m.
2 News
4 *Before Hours*
5 *Centurions*
9 *700 Club*
11 *Mask*
H Mon.: *Sometimes I Don't Love My Mother*
M Mon.: *Charlie Chaplin: The Little Tramp*
S Fri.: *The Horrible Honchos*
Mon.: **Movie:** *Brewster's Millions*

6:40 a.m.
H Fri.: *Mom's on Strike*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Thu.: *The Get Along Gang*
Tue.: *This One for Dad*
M Thu.: **Movie:** *The Aurora Encounter*
S Wed.: **Movie:** *The Adventures of Huckleberry Finn*
Tue.: **Movie:** *The Gods Must Be Crazy*

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 Wed.–Fri.: *GoBots*
Mon., Tue.: *Teddy Ruxpin*
21 *Body Electric*
H *Fraggle Rock*
M Wed.: **Movie:** *The Great American Broadcast*
Fri.: **Movie:** *Lullaby of Broadway*
Mon.: **Movie:** *Return of the Jedi*
S Thu.: **Movie:** *Young and Free*
Fri.: *Valley Forge*

8:00 a.m.
5 *The Flintstones*
11 Wed.–Fri.: *Galaxy Rangers*
Mon., Tue.: *GoBots*
13 *Square One TV*
21 *Sesame Street*
H Wed.: **Movie:** *The Cartier Affair*
Thu.: **Movie:** *The Beniker Gang*
Fri.: **Movie:** *Thank God It's Friday*
Mon.: *And Now for Something Completely Different*
Tue.: **Movie:** *The Front*
M Tue.: **Movie:** *The Awful Truth*
S Fri.: **Movie:** *Cold River*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 *Scooby Doo*
13 *Mister Rogers' Neighborhood*
M Thu.: **Movie:** *A Big Hand for the Little Lady* (cc)
S Mon.: *Charlie Daniels*

9:00 a.m.
2 *True Confessions*
4 *People's Court*
5 *Brady Bunch*
7 *Morning Show*
11 *The Munsters*
13 Wed.–Fri.: *Sesame Street*
21 *Instructional Television*
31 *Captain Kangaroo*
M Wed.: **Movie:** *WarGames*
Fri.: **Movie:** *Odd Jobs*
S Wed.: *The Rocking Chair Rebellion*
Tue.: *The Paper Chase*

9:10 a.m.
13 Mon., Tue.: *Sesame Street*

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 *Leave It to Beaver*
9 *Zoobilee Zoo*
11 *F-Troop* (except Fri., Mon.)
Fri.: *Keys to Success*
Mon.: *What a Country*
31 *Body Electric*
H Thu.: *Flashback*
Fri.: **Movie:** *Control*
Mon.: **Movie:** *The Ruling Class*
Tue.: **Movie:** *Code Name: Emerald*
M Tue.: **Movie:** *The Glass Bottom Boat*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Jeopardy II*
9 *My Favorite Martian*
11 Wed.–Fri.: *Falcon Crest*
Mon., Tue.: *White Shadow*
31 *International Television*
H Wed.: **Movie:** *Man in the Wilderness*
M Mon.: **Movie:** *The Gods Must Be Crazy*
S Wed.: **Movie:** *Home From the Hill*
Thu.: **Movie:** *Master of Ballantrae*
Fri.: **Movie:** *The Rack*
Mon.: **Movie:** *The Catered Affair*
Tue.: **Movie:** *The Damned Don't Cry*

10:30 a.m.
2 *New Card Sharks*
4 *Blockbusters*
5 *Bewitched*
7 *Split Second*
9 *Abbott and Costello*
H Thu.: **Movie:** *Breakin'*
M Thu.: **Movie:** *Cat Ballou*
Fri.: **Movie:** *Grace Quigley*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Fame, Fortune, and Romance*
9 *Partridge Family*
11 *Best Talk in Town*
31 *International Television*
H Fri.: *Road to the Superfight*
M Wed.: **Movie:** *Eleni*

11:15 a.m.
H Tue.: *Flashback:* "The Wall Street Crash of 1929"

11:30 a.m.
4 *Scrabble*
5 *All in the Family*
7 *Webster*
9 *I Dream of Jeannie*
11 *Good Times* (except Thu., Mon.)
Thu., Mon.: *Keys to Success*
M Tue.: **Movie:** *Lullaby of Broadway*
S Thu.: **Movie:** *Brewster's Millions*

12 NOON
2 9 News
4 *Super Password*
5 *Hour Magazine*
7 *Ryan's Hope*
11 *Sanford and Son*
31 *The Pallisers*
H Wed.: **Movie:** *Police Academy 2: Their First Assignment*
Thu.: **Movie:** *The Jigsaw Man*
Fri.: **Movie:** *Advice to the Lovelorn*
Mon.: **Movie:** *The Final Countdown*
Tue.: **Movie:** *Breakin'*
M Fri.: **Movie:** *By the Light of the Silvery Moon*
Mon.: **Movie:** *There Goes the Bride*
S Fri.: **Movie:** *The Empire Strikes Back*
Mon.: **Movie:** *King David*
Tue.: **Movie:** *Lucas*

12:30
2 *Young and the Restless*
4 *Word Play*
7 *Loving*
11 Wed.: **Movie:** *David and Goliath* (1960). Orson Welles.
Thu.: **Movie:** *Cheaper to Keep Her* (1980). Mac Davis.
Fri.: **Movie:** *The Secret Life of Walter Mitty* (1947). Danny Kaye.
Mon.: **Movie:** *The Grissom Gang* (1971). Tony Musante.
Tue.: **Movie:** *The Further Adventures of the Wilderness Family* (1978). Robert Logan.
M Thu.: **Movie:** *The Glass Bottom Boat*
S Wed.: **Movie:** *Reckless Disregard*

1:00
4 *Days of Our Lives*
5 *Value Television*
7 *All My Children*
9 Wed.: **Movie:** *God's Little Acre* (1958). Aldo Ray.
Thu.: **Movie:** *The Tattered Dress* (1957). Jeff Chandler.
Fri.: **Movie:** *Thaddeus Rose and Eddie* (1978). Johnny Cash.
Mon.: **Movie:** *Jack of Diamonds* (1967). George Hamilton.
Tue.: **Movie:** *The Anderson Tapes* (1971). Sean Connery.
31 Thu.: *Flyers in Search of a Dream*
Fri.: *The Television Makers*
Mon.: *Bradshaw on the Eight Stages of Man*
Tue.: *Masterpiece Theatre: Lost Empires*
M Wed.: **Movie:** *Hello, Frisco, Hello*
Tue.: **Movie:** *Grace Quigley*

1:30
2 *As the World Turns*
31 Wed.: *Mystery!: The Return of Sherlock Holmes*
Mon.: *Filmmakers*
H Wed.: **Movie:** *2010*
Thu.: **Movie:** *The Empire Strikes Back*
Tue.: *Road to the Superfight*
M Mon.: *Maxtrax #29*
S Thu.: **Movie:** *Lucas*

2:00
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
31 Thu.: *Treasure Houses of Great Britain*
Fri.: *The Story of English*
Mon.: *Managing Our Miracles: Health Care in America*
Tue.: *Pride of Place*
H Fri.: **Movie:** *White Nights*
Mon.: **Movie:** *Berry Gordy's The Last Dragon*
M Fri.: **Movie:** *Baby*
Mon.: **Movie:** *Time After Time*
S Mon.: **Movie:** *Brewster's Millions*
Tue.: **Movie:** *The Gods Must Be Crazy*

2:05
S Fri.: **Movie:** *The Gods Must Be Crazy*

2:30
2 *Capitol*
5 *The Jetsons*
11 *Superfriends*
13 Wed.: *Justin Wilson's Louisiana Cookin'*
Thu.: *Great Chefs of New Orleans*
Fri., Mon.: *Frugal Gourmet*
Tue.: *Microwaves Are for Cooking:* "Vegetarian by Microwave"
31 Wed.: *West of the Imagination*
H Tue.: **Movie:** *The Cartier Affair*
M Thu.: *A Rockabilly Session*
Tue.: **Movie:** *The Aurora Encounter*
S Wed.: *Charlie Daniels*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Silverhawks*
7 *General Hospital*
9 *Vegas*
11 *Smurfs*
13 Wed.: *The Woodright's Shop*
Thu.: *People, Pets, and Dr. Marc*
Fri.: *Victory Garden*

3:05
13 Mon.: *Home Seasoning:* "Keeping Your Cool"
Tue.: *A House for All Seasons*
21 *Lilias, Yoga, and You*
31 Thu.: *Educational Computing*
Fri.: *The Perkins Famil*
Mon.: *Mechanical Universe*
Tue.: *The Adventures of Sherlock Jones and Proctor Watson*
M Wed.: **Movie:** *The Bridge on the River Kwai*

3:30
5 *She-Ra*
11 *Ghostbusters*
13 Wed.–Fri.: *Sesame Street*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Wed.: *Gulliver's Travels*
M Thu.: **Movie:** *The R*
Badge of Courage
Fri.: **Movie:** *Hog Wil*

3:40
13 Mon., Tue.: *Sesame Street*

4:00
2 *Divorce Court* (except Thu.)
Thu.: *Schoolbreak Special*
4 *Donahue* (except Tue
Tue.: *Main Street*
5 *He-Man*
7 *Oprah Winfrey Show* (except Wed.)
Wed.: *After School Special*
9 *Police Woman*
11 *G. I. Joe*

21 *Mister Rogers' Neighborhood*
H Thu., Mon.: *Sometimes I Don't Like My Mother*
M Mon.: **Movie:** *Time Bomb*
Tue.: **Movie:** *Westward the Women*
S Wed.: **Movie:** *The Adventures of Huckleberry Finn*
Thu.: *Welcome Home, Jellybean*
Fri., Tue.: **Movie:** *Cold River*
Mon.: **Movie:** *The Adventures of Huckleberry Finn*

4:30
2 *Superior Court* (except Thu.)
5 *Thundercats*
11 *The Transformers*
13 Wed.–Fri.: *Mister Rogers' Neighborhood*
21 *Square One TV*
31 Wed.: *Moment in Time*
Thu.: *Heritage: Civilization and the Jews*
Fri.: *Planet Earth*
Mon.: *In the Face of Terrorism*
Tue.: *Moments in Time*
H Fri.: **Movie:** *Alice's Adventures in Wonderland*
Tue.: *This One for Dad*

4:45
13 Mon., Tue.: *Mister Rogers' Neighborhood*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *Hart to Hart*
11 Wed.–Fri.: *Fame*
Mon., Tue.: *Good Times*
13 Wed.–Fri.: *Square One Television*
21 *Sesame Street*
H Wed.: *Survival Series*
Thu.: **Movie:** *Door to Door*
Mon.: **Movie:** *I Want to Go Home*
Tue.: *Josie*
M Thu.: **Movie:** *Return of the Jedi*
Fri.: **Movie:** *Around the World in 80 Days*
S Thu.: **Movie:** *Young and Free*

5:20
13 Mon., Tue.: *Square One TV*

5:30
2 News
5 *Facts of Life*
11 Mon., Tue.: *Alice*
13 Wed.–Fri.: *3-2-1 Contact*
31 Wed.: *Criminal Justice*
Thu.: *Arts in New York*
Fri.: *Albany Tonight*
Mon.: *Insight*
Tue.: *Black Viewpoint*
H Tue.: **Movie:** *White Nights*

Weeknights, March 4–6 and 9–10

WED., MAR. 4

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computor Chronicles*
31 Italian programming
concludes at 8)
H **Movie:** *The Final*
Countdown
M **Movie:** *Agatha*
S **Movie:** *Brigadoon*

:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
The Jeffersons
MacNeil/Lehrer
Nightly Business Report

:30
Wheel of Fortune
New Newlywed Game
Current Affair
Hollywood Squares
Entertainment Tonight
News
Profiles of Nature: "The
ed-Throated Loon"

:00
Mike Hammer
Highway to Heaven
Movie: *Taxi Driver*
976). Robert De Niro,
die Foster. Shocking
m of a New York cab
iver who becomes a
e-man vigilante;
e Niro is superb.
Perfect Strangers
News
Movie: *Killer by Night*
971). Robert Wagner.
Live From the Met: "An
ening With Joan
therland and Luciano
varotti." Videotaped
ncert which includes
erpts from *Lucia di*
mmermoor, Rigoletto, and
Traviata; simulcast in
reo over WQXR-FM.
Movie: *Pat and Mike*
52). Spencer Tracy,
tharine Hepburn. Top-
ch comedy of a female
lete and her male
ner.
The Television Makers
Movie:
Imagemaker
Movie: *WarGames*
Movie: *The Great*
tator
Movie: *Reckless*
regard

8:30
7 *Head of the Class*
9 **Basketball:** Knicks vs. Philadelphia

9:00
2 **Movie:** *I'll Take Manhattan* (1986). Valerie Bertinelli. Conclusion. (Part I, Sun., 3/1 at 9.)
4 *Gimme a Break*
7 *Dynasty*
31 *First City*

9:30
4 *The Tortellis*
H *Road to the Superfight*

10:00
4 *St. Elsewhere*
5 11 News
7 *Hotel*
13 *Black Champions—Looking for Tomorrow.* Chronicles the historic achievements of black American athletes.
21 **Special:** *Clive James Meets Katharine Hepburn.* Hepburn talks candidly with British journalist Clive James about her childhood and the acting profession.
31 *Portrait of an Artist*
M **Movie:** *The Heavenly Kid*
S **Movie:** *9½ Weeks*

10:15
N **Movie:** *Alice in Wonderland*

10:30
11 News
31 *Risking It All*
H **Movie:** *Youngblood*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Brown Sugar:* "The Reckless Sixties to the Present." Examines the careers of Diahann Carroll, Aretha Franklin, and others.
21 *Monty Python's Flying Circus*
31 *War and Peace*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Racket Squad*
M **Movie:** *Knights of the City*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
13 *Masterpiece Theatre: Lost Empires*
21 *Long Island Report*
N **Movie:** *Alphaville*
S **Movie:** *Gimme an "F"*

12:25 a.m.
H **Movie:** *Police Academy 2: Their First Assignment* (cc)

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Beyond Evil* (1980). John Saxon.

1:00 a.m.
5 *I Love Lucy*
7 **Movie:** *San Francisco International* (1970). Van Johnson.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:05 a.m.
M **Movie:** *Star 80*

1:30 a.m.
4 11 News
5 *Get Smart*

1:50 a.m.
S **Movie:** *Fool for Love*

1:55 a.m.
H **Movie:** *Reckless*

2:00 a.m.
2 News
4 *Crosswits*
5 **Movie:** *Valley of the Dolls* (1967). Patty Duke. Story of the destructive world of Hollywood's glamour set; high camp all the way!
9 **Movie:** *The Midnight Story* (1957). Tony Curtis.
11 *Twilight Zone*

2:30 a.m.
4 *Sally Jessy Raphaël*
11 *Twilight Zone*

2:50 a.m.
M **Movie:** *Of Unknown Origin*

3:00 a.m.
4 *Ask Dr. Ruth*
7 *The Avengers*
11 *Keys to Success*

3:30 a.m.
4 *Here's Lucy*
11 **Movie:** *Sherlock Holmes in Hound of the Baskervilles* (1939). Basil Rathbone.
H **Movie:** *Mata Hari*

3:45 a.m.
S **Movie:** *Choose Me*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *The Fat Man* (1951). Rock Hudson.

4:25 a.m.
M **Movie:** *Paris, Texas*

4:30 a.m.
7 *Tales of the Unexpected*

4:32 a.m.
5 *Make Room for Daddy*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*

5:20 a.m.
H **Movie:** *The Imagemaker*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

5:40 a.m.
S *Charlie Daniels*

THU., MAR. 5

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Bodywatch*
31 Italian programming (concludes at 8)

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature:* "The White-Tailed Deer"
21 *Nightly Business Report*
H **Movie:** *Prime Risk*
S **Movie:** *Brewster's Millions*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Ron Parker, Wildlife Artist"
M **Movie:** *The Aurora Encounter*

8:00
2 *The Wizard*
4 *Cosby Show*
5 **Movie:** *Straw Dogs* (1972). Dustin Hoffman.
7 *Our World*
9 News
11 **Movie:** *79 Park Avenue* (1977). Part I. Lesley Ann Warren.
21 *The Best of Wild America:* "The Babies." Fascinating program which explores the beginnings of animal life in the wild.
31 *Ascent of Man*
N **Movie:** *Blood Wedding*

8:30
4 *Family Ties*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "Whistleblowers." The story of four people who risked their jobs to save a river and a town from deadly pollution.

9:00
2 *Simon & Simon*
4 *Cheers*
7 *The Colbys*
9 **Movie:** *The Notorious Landlady* (1962). Kim Novak.
13 *The Story of the Clancy Brothers and Tommy Maken.* Profiles the four men who brought traditional Irish music to mainstream America.
31 *Masterpiece Theatre: Lost Empires*
H **Movie:** *Bad Boys*
M **Movie:** *Lifeforce*
S **Movie:** *Friday the 13th Part V: A New Beginning*

9:30
4 *Night Court*
21 *Mystery!: The Return of Sherlock Holmes*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 11 News
7 *20/20*
13 *McSorley's New York.* A look at McSorley's Old Ale House, a pub built in 1854, that still stands today in Manhattan.
31 *Mystery!: The Return of Sherlock Holmes*
N **Movie:** *Limelight*

10:30
11 News
13 *The Kingston Trio and Friends Reunion.* The original Kingston Trio will perform together for the first time in more than twenty years; guests include Tommy Smothers and Mary Travers.
21 *Masterpiece Theatre: Lost Empires*

10:35
S *David Steinberg*

11:00
2 4 7 News
5 *Joan Rivers*
11 *Odd Couple*
31 *War and Peace*
H *The Hitchhiker*
M *A Rockabilly Session*

11:30
2 *Night Heat*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Four Star Playhouse*
H *Bob Goldthwait*

11:45
S **Movie:** *Lucas*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
13 *Kate and Anna McGarrigle in Concert With Linda Ronstadt and Maria Muldaur*
21 *Long Island Report*
M **Movie:** *Return of the Jedi*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*
H **Movie:** *A Nightmare on Elm Street*
N **Movie:** *Spirit of the Beehive*

12:40 a.m.
2 **Movie:** *Ohms* (1980). Ralph Waite, David Birney.

1:00 a.m.
5 *I Love Lucy*
7 **Movie:** *Girl in the Red Velvet Swing* (1955). Joan Collins.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News
5 *Check It Out*
S **Movie:** *F/X*

2:00 a.m.
2 News
4 *Crosswits*
5 **Movie:** *Brother Orchid* (1940). Humphrey Bogart.
9 **Movie:** *The Outsider* (1962). Tony Curtis, Bruce Bennett.
11 *Twilight Zone*

2:05 a.m.
H **Movie:** *House*

2:15 a.m.
M **Movie:** *The Return of the Living Dead*

2:30 a.m.
4 *Sally Jessy Raphaël*
11 *Twilight Zone*

3:00 a.m.
4 *Ask Dr. Ruth*
7 *The Avengers*
11 *Keys to Success*

3:25 a.m.
S **Movie:** *Master of Ballantrae*

3:30 a.m.
4 *Here's Lucy*
11 *Lifestyles of the Rich and Famous*

3:40 a.m.
H **Movie:** *The Empire Strikes Back*

3:50 a.m.
M **Movie:** *Thunder Alley*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *The Night Has a Thousand Eyes* (1948). Edward G. Robinson.

4:30 a.m.
7 *Tales of the Unexpected*
11 *One Step Beyond*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*
S *Welcome Home, Jellybean*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News
M *Maxtrax #29*

5:50 a.m.
H *Flashback:* "The Wall Street Crash of 1929"

FRI., MAR. 6

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking*
31 Italian programming (concludes at 8)
S **Movie:** *Two Weeks in Another Town*

6:15
H **Movie:** *Mystery Mansion*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature*

8:00
2 **Movie:** *The Wizard of Oz* (1939). Judy Garland and Toto too!
4 *Stingray*
5 **Movie:** *The Court Jester* (1956). Danny Kaye. Kaye is delightful as a phony court jester caught up in romance and intrigue.
7 *Webster*
9 News
11 **Movie:** *79 Park Avenue* (1977). Part II. Lesley Ann Warren. (Part I, Thu., 4/5 at 8.)
21 *Nature:* "The Shadow of Fujisan"
31 **Movie:** *Doctor Who*
H **Movie:** *The Quick and the Dead*
M **Movie:** *Odd Jobs*
N **Movie:** *Salvador*
S *Brothers* (cc)

8:30
7 *Mr. Belvedere*
9 **Basketball:** Knicks vs. Chicago
13 *Wall Street Week*
S *It's Garry Shandling's Show*

9:00
4 *Miami Vice*
11 *Home*
13 *Great Performances: Laurence Olivier—A Life.* Part II.
21 *Mancini and Friends.* The colorful 30-year career of one of America's most prolific composers is celebrated in this musical spectacular; guests include Steve Allen, Andy Williams, Dudley Moore, and Julie Andrews.
S **Movie:** *The Gods Must Be Crazy*

9:30
31 *Blake's Seven*
H **Movie:** *Draw!*
M **Movie:** *Stripper*

10:00
2 *Falcon Crest*
4 *Crime Story*
5 11 News
7 *Starman*

10:05
N **Movie:** *A Private Function*

10:30
11 News
13 **Movie:** *Pride and Prejudice* (1940). Greer Garson.
31 *Mini Playhouse*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *At the Movies*
21 *Wall $treet Week*
31 *War and Peace*
M **Movie:** *Emmanuelle 4*
S **Movie:** *The Empire Strikes Back*

11:30
2 *Keep on Cruisin'*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *Washington Week in Review*
H **Movie:** *White Nights* (cc)

12 MIDNIGHT
5 *Dream Girl U.S.A.*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Privates on Parade*

12:30 a.m.
2 **Movie:** *McGarrett: Voice of Terror* (1979). Jack Lord.
4 *Friday Night Videos*
5 *Star Search*
7 *Hot Tracks*
9 *Entertainment Tonight*

12:35 a.m.
M **Movie:** *Gimme an "F"*

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*

1:15 a.m.
S **Movie:** *The Naked Face*

1:30 a.m.
5 *Solid Gold*
11 News

1:40 a.m.
2 **Movie:** *The Gambler* (1974). James Caan.

1:50 a.m.
H **Movie:** *Dark Forces*

2:00 a.m.
4 News
7 **Movie:** *Willard* (1971). Bruce Davison.
9 *Saturday Night Live*
11 *Forgotten Children of the 80s*

2:20 a.m.
M **Movie:** *The Vals*

2:30 a.m.
4 *Crosswits*
5 **Movie:** *Odds Against Tomorrow* (1959). Harry Belafonte.

3:00 a.m.
4 *Sally Jessy Raphaël*
9 *Saturday Night Live*
11 **Movie:** *Sherlock Holmes in Washington* (1943). Basil Rathbone.

3:10 a.m.
S **Movie:** *The Cotton Club*

3:30 a.m.
4 *Music City USA*
H **Movie:** *Control*

3:40 a.m.
7 **Movie:** *The Macahans* (1976). James Arness.

3:55 a.m.
2 *Strike It Rich*

4:00 a.m.
4 *Hit City*
9 *The Saint*
M **Movie:** *Hog Wild*

4:25 a.m.
2 *Strike It Rich*

4:30 a.m.
4 *Here's Lucy*
11 *One Step Beyond*

4:55 a.m.
2 *Newsmakers*

5:00 a.m.
4 *Ben Casey*
9 News
11 *U.S. Farm Report*

5:05 a.m.
H *Road to the Superfight*

5:20 a.m.
S *The Lilith Summer*

5:30 a.m.
9 11 News
M **Movie:** *Odd Jobs*

MON., MAR. 9

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Hometime*
31 Italian programming (concludes at 8)
H **Movie:** *Old Enough*
M **Movie:** *Gremlins*
S **Movie:** *Master of Ballantrae*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

6:55
13 *Wild America:* "The Man Who Loved Bears"

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "The Marsh"
H *Fraggle Rock*
S *Charlie Daniels*

8:00
2 *Kate & Allie*
4 **Movie:** *Rags to Riches* (1980). Joseph Bologna.
5 **Movie:** *Crash on Flight 401* (1978). William Shatner.
7 **Movie:** *Star Trek—The Motion Picture* (1979). William Shatner, Leonard Nimoy.
9 News
11 **Special:** *The Rich and Famous 1987*
21 *Minnelli on Minnelli: Liza Remembers Vincente and His Films*
31 *Tenko*
H **Movie:** *California Suite*
M N **Movie:** *The Gods Must Be Crazy*

8:25
13 *Adam Smith's Money World*

8:30
2 *My Sister Sam*
9 *Million Dollar Chance of a Lifetime*

9:00
2 *Newhart*
9 **Special:** *Your Choice for the Film Awards*
13 *American Playhouse: Eleanor—In Her Own Words.* Lee Remick.
31 *New York Screening Room*
S **Movie:** *9½ Weeks*

9:30
2 *The Cavanaughs*
21 *Celebrating a Jazz Master: Thelonious Sphere Monk.* Some of America's finest jazz artists are assembled for this tribute to Monk including David Amram, Dizzy Gillespie, and Gerry Mulligan.

10:00
2 *Cagney & Lacey*
4 *Remington Steele*
5 11 News
13 *The Arlo Guthrie Show*
31 *Corazon Aquino: Welcome to Berkeley*
H **Movie:** *Only When I Laugh*
M **Movie:** *Return of the Jedi*
N **Movie:** *Man Under Suspicion*

10:30
11 News
31 *Witness to the Revolution*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
21 *Monty Python's Flying Circus*
31 *War and Peace*
S **Movie:** *King David*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Medic*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
13 *Of Thee We Sing*
21 *Long Island Report*
H **Movie:** *The Imagemaker*

12:05 a.m.
N **Movie:** *The Company of Wolves*

12:15 a.m.
M **Movie:** *Up the Academy*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *The Millionaire* (1978). Edward Albert.

1:00 a.m.
5 *World Vision*
7 **Movie:** *How to Stuff a Wild Bikini* (1965). Annette Funicello.
9 *Joe Franklin Show*
11 *Twilight Zone*
S **Movie:** *Gimme an "F"*

1:30 a.m.
4 11 News

1:35 a.m.
H *Bob Goldthwait*

1:45 a.m.
M **Movie:** *Prizzi's Honor*

2:00 a.m.
2 News
4 *Crosswits*
5 **Movie:** *A Kiss Before Dying* (1954). Robert Wagner.
9 **Movie:** *The Romantic Englishwoman* (1978). Glenda Jackson.
11 *Twilight Zone*

2:30 a.m.
4 *Sally Jessy Raphaël*
11 *Twilight Zone*

2:35 a.m.
H **Movie:** *Reckless*

2:50 a.m.
S **Movie:** *Compromising Positions*

3:00 a.m.
4 *Ask Dr. Ruth*
7 *The Avengers*
11 *Keys to Success*

3:30 a.m.
4 *Here's Lucy*
11 **Movie:** *Exorcist II: The Heretic* (1978). Richard Burton.

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *Las Vegas Lady* (1976). Stella Stevens.
M **Movie:** *Time Bomb*

4:10 a.m.
H **Movie:** *Rock and Rule*

4:30 a.m.
7 *Tales of the Unexpected*

4:35 a.m.
S **Movie:** *The Adventures of Huckleberry Finn*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

TUE., MAR. 10

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M **Movie:** *Agnes of God*
S **Movie:** *The Exchange Student*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Repor*
21 *Long Island Report*

6:55
13 *Nature Watch*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
21 *Nightly Business Repor*
S *The Paper Chase*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Tl
Greater Sandhill Crane"

8:00
2 *Spies*
4 **Special:** *Matlock*
5 **Movie:** *Blackout* (1985). Richard Widmark.
7 *Who's the Boss?* (cc)
9 News
11 **Movie:** *10* (1979). I
Derek, Dudley Moore.
21 *Great Moments From Nova*
31 *Fairly Secret Army.* British comedy.
H **Movie:** *Code Name: Emerald*
M **Movie:** *Porky's Revenge*
N **Movie:** *Alice in Wonderland*
S **Movie:** *Lucas*

8:30
7 *Growing Pains*
9 *Million Dollar Chan
of a Lifetime*
13 *Innovation.* Highligl
from past programs as well as a new program
classroom computers.

31 *The Two Ronnies.* British comedy.

9:00
2 **Movie:** *Timestalkers* (1986). William Devane, Lauren Hutton.
7 *Moonlighting*
9 **Movie:** *A Man Called Intrepid* (1979). Part I. David Niven.
13 *Great Moments From Nova*
31 *Bergerac*

9:30
M **Movie:** *The Heavenly Kid*

10:00
4 *Hill Street Blues*
5 11 News
7 *Jack and Mike*
21 *The Winds of Everest.* Chronicles the second attempt by a group of Americans to scale the highest peak in the world.
31 *Solo.* British comedy.
H *The Hitchhiker*
N **Movie:** *Spirit of the Beehive*
S *Brothers*

10:30
11 News
31 *Open All Hours*
H *Road to the Superfight*
S *It's Garry Shandling's Show*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Nova:* "Sail Wars." Goes behind the scenes to look at the engineering effort needed for boats in the America's Cup.
21 *Monty Python's Flying Circus*
31 *War and Peace*
M **Movie:** *Target*
S **Movie:** *The Naked Face*

11:30
2 *T.J. Hooker*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Martin Kane, Private Eye*
H **Movie:** *Highlander* (cc)

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Last Year at Marienbad*

12:15 a.m.
13 *Mystery!: The Return of Sherlock Holmes*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight* (cc)

12:40 a.m.
2 **Movie:** *Hotline* (1982). Lynda Carter.

12:55 a.m.
S *David Steinberg*

1:00 a.m.
5 *I Love Lucy*
7 **Movie:** *Violent Saturday* (1955). Richard Egan.
9 *Joe Franklin Show*
11 *Twilight Zone*
M **Movie:** *Lifeforce*

1:25 a.m.
H **Movie:** *S.O.B.*

1:30 a.m.
4 11 News
5 *Get Smart*

2:00 a.m.
2 News
4 *Crosswits*
5 **Movie:** *The Hoodlum Priest* (1961). Don Murray.
9 **Movie:** *The White Horses of Summer* (1973). Jean Seberg.
11 *Twilight Zone*
S **Movie:** *Hot Resort*

2:30 a.m.
4 *Sally Jessy Raphaël*
11 *Twilight Zone*

2:45 a.m.
M **Movie:** *Knights of the City*

3:00 a.m.
4 *Ask Dr. Ruth*
7 *The Avengers*
11 **Movie:** *The War Between the Tates* (1977). Richard Crenna, Elizabeth Ashley.

3:30 a.m.
4 *Here's Lucy*
H **Movie:** *The Hills Have Eyes II*

3:40 a.m.
S **Movie:** *Fool for Love*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *The Paris Express* (1953). Claude Rains.

4:10 a.m.
5 *Make Room for Daddy*

4:15 a.m.
M **Movie:** *Porky's Revenge*

4:30 a.m.
7 *Tales of the Unexpected*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*
H **Movie:** *Dark Forces*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

5:35 a.m.
S **Movie:** *Cold River*

Weekend, March 7–8

SAT., MAR. 7

5:00 a.m.
4 *New Wilderness*
5 *Young Edition*
7 *New Dating Game*
9 *David Toma Show*
11 *Tom and Jerry*
H **Movie:** *Victory*
S **Movie:** *Gotcha!*

:30 a.m.
2 *Patchwork Family*
4 *Here's Lucy*
5 *World Tomorrow*
7 *Hee Haw!*
9 *Face-off*
Josie and the Pussycats

:00 a.m.
Cliffwood Kids
Popeye
Wild Kingdom
New Jersey People
Superfriends
Movie: *Modern Times*

:30 a.m.
Young Universe
Hickory Hideout
Wonderama
Kids Are People Too
In Depth
Photon

00 a.m.
Berenstain Bears
Kissyfur
Woody Woodpecker
The Wuzzles
Straight Talk
Movie: *Sherlock*
lmes Faces Death (1943).
sil Rathbone.
Adam Smith's Money
rld
Sesame Street
Gulliver's Travels
All the Years

0 a.m.
Wildfire
Gummi Bears
Rainbow Brite
Care Bears Family
Wall $treet Week
Movie: *Return of the*
Movie: *Monsieur*
doux

0 a.m.
Muppet Babies
Smurfs
Popples
Flintstone Kids
Voyagers
13 *Washington Week in Review* (cc)
21 *America: The Second Century*

9:30 a.m.
5 *Get Along Gang*
H **Movie:** *The Brother From Another Planet*
11 *Soul Train*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
5 *Wrestling Challenge*
7 *Real Ghostbusters*
9 *Street Hawk*
13 *Frontline:* "Desperately Seeking Baby"
21 *Focus on Society*
31 *Body Electric*

10:30 a.m.
2 *Teen Wolf*
4 *Alvin*
7 *Pound Puppies*
11 *Keys to Success*
31 *Owl/TV*

10:35 a.m.
S **Movie:** *Bananas*

11:00 a.m.
2 *Galaxy High*
4 *Foofur*
5 **Movie:** *My Darling Clementine* (1946). Henry Fonda.
7 *Bugs Bunny and Tweety*
9 *Wrestling Spotlight*
11 *F-Troop*
13 *Tony Brown's Journal*
21 *Economics U.$.A.*
31 *Sherlock Jones and Proctor Watson*
M **Movie:** *WarGames*

11:30 a.m.
2 *Story Break*
4 *Punky Brewster*
7 *All New Ewoks*
11 **Movie:** *The Naughty Nineties* (1945). Abbott and Costello.
13 *Open Mind:* "Is America Working?"
31 *The Perkins Family*
H **Movie:** *Jaws*

12 NOON
2 *Rock 'n' Wrestling*
4 *Lazer Tag Academy*
7 *Weekend Specials*
9 *Black Sheep Squadron*
13 *G.E.D. Preparation*
21 *Gourmet Cooking* (cc)
31 *Video Music Box*
S **Movie:** *Pretty in Pink*

12:30
4 *Kid Video*
7 *Health Show*
13 *G.E.D. Preparation*

12:35
21 *This Old House*

1:00
2 NCAA Pre-Tournament Special
4 **College Basketball:** Marquette vs. DePaul
5 **Movie:** *The Keeper* (1963). Christopher Lee.
7 *American Bandstand*
9 **Movie:** *Archer: Fugitive From the Empire* (1981). George Kennedy.
11 **Movie:** *Dr. Terror's House of Horrors* (1965). Peter Cushing.
13 *Louis Rukeyser's 1987 Investment Guide*
31 *All About TV*
M **Movie:** *Tribute*

1:10
21 *The Frugal Gourmet*

1:30
2 **College Basketball:** Big East Semifinal
7 *Hot Tracks*
31 *Cityscope*

1:45
21 *The French Chef*
H **Movie:** *The Cartier Affair*

1:55
13 *Nova:* "Skydive to the Rain Forest"

2:00
31 *World TV Presents* (Chinese programming)
S **Movie:** *Cloud Waltzing*

2:20
21 *The Magic of Oil Painting*

2:30
7 *Ebony/Jet Showcase*

2:45
5 **Movie:** *Stoner* (1978). George Lazenby.
13 **Movie:** *Saving the Wildlife* (1985)

2:55
21 *Last Chance Garage*

3:00
4 **Track:** IAFF Indoor Championships
7 *Professional Bowlers*
9 **Movie:** *Cowboy* (1958). Jack Lemmon.
11 *Twilight Zone*
M **Movie:** *Agnes of God*

3:30
2 NCAA Pretournament Special II
11 *Puttin' On the Kids*
21 *Motorweek*
H **Movie:** *Martin's Day*

4:00
2 **College Basketball:** Big East Semifinal
11 *Puttin' On the Hits*
31 *Great Decision 87*
S **Movie:** *2010*

4:05
21 *The Woodwright's Shop*

4:30
7 *Wide World of Sports*
11 *Dance Fever*
31 *European Journal*

4:45
21 *This Old House*

5:00
4 **Golf:** Honda Classic
5 *Mission: Impossible*
9 *Wrestling*
11 *One Big Family*
31 *Country Express*
M **Movie:** *Yankee Doodle Dandy*

5:25
21 *Brainstormers*

5:30
11 *What a Country*
31 *Right to Know*
H **Movie:** *Victory*

5:55
13 *Nature:* "In the Shadow of Fujisan"

6:00
2 *The People*
4 7 News
5 *What's Happening Now?*
9 *Bosom Buddies*
11 *Fame*
21 *The Arlo Guthrie Show*
31 *Images/Imagenes*
S **Movie:** *Gotcha!*

6:30
2 4 7 News
5 *Small Wonder*
9 *New Gidget*
31 *In Black and White*

7:00
2 News
4 *Strictly Business*
5 *9 to 5*
7 *Women of the World*
9 *It's a Living*
11 *Tales From the Darkside*
13 **Special:** *Henson's Place.* Interesting profile of Jim Henson, creator of the Muppets, which traces his career from the early 1950s to his latest film.
31 *Looking East*

7:30
2 *Frank Field's Test Series:* "Female Health Test"
4 *Throb*
5 *Ted Knight Show*
9 *Mama's Family*
11 *Charles in Charge*
31 *Japan, the Living Tradition*
H *Not Necessarily the News*
M **Movie:** *Return of the Jedi*

8:00
2 *Outlaws*
4 *Facts of Life*
5 **Movie:** *Desk Set* (1957). Spencer Tracy, Katharine Hepburn. Hepburn and Tracy clash, argue, and fall in love.
7 *Sidekicks*
9 News
11 **Movie:** *The Lion in Winter* (1968). Katharine Hepburn, Peter O'Toole. Brilliant performances in this drama about King Henry II; Hepburn won her third Oscar as Eleanor of Aquitaine.
13 21 *Wonderworks: The Little Princess*
31 *Yours for the Revolution*
H **Movie:** *Highlander*
S **Movie:** *Pretty in Pink*

8:05
N **Movie:** *Modern Times*

8:30
4 *227*
7 *Sledge Hammer!*
9 *House Calls*

9:00
2 **Movie:** *Passions* (1985). Joanne Woodward, Lindsay Wagner.
4 *Golden Girls*
7 *Ohara*
9 **Movie:** *Executive Suite* (1954). William Holden.
13 *Mystery!: The Return of Sherlock Holmes*
31 *Herman Melville, Damned in Paradise*

9:05
21 *To the Manor Born*

9:30
4 *Amen*

9:40
21 *Mother and Son*

10:00
4 *Hunter*
5 News
7 *Spenser: For Hire*
H **Boxing:** Mike Tyson vs. James Smith
M **Movie:** *WarGames*
S **Movie:** *Into the Night*

10:05
13 *Rodgers and Hammerstein: The Sound of American Music*

10:15
21 *Agony*

10:30
5 *Black News*
11 News
31 *Eye on Dance*
N **Movie:** *Floodstage*

10:50
21 *The Fall and Rise of Reginald Perrin*

11:00
2 4 7 News
5 **Movie:** *The Amateur* (1982). Christopher Plummer.
9 *Benny Hill*
11 **Movie:** *Whatever Happened to Aunt Alice?* (1969). Geraldine Page.

11:25
21 *Monty Python's Flying Circus*

11:30
4 *Saturday Night Live*
7 News

⑨ **Movie:** *The Dark* (1979). William Devane.

11:45
② **Movie:** *The Alpha Caper* (1973). Henry Fonda.
⑦ **Movie:** *Class* (1983). Jacqueline Bisset.

12 MIDNIGHT
⑬ **Movie:** *Road to Zanzibar* (1941). Bob Hope.
㉑ **Movie:** *I Cover the Waterfront* (1933). Claudette Colbert.
Ⓗ *The Hitchhiker*
Ⓜ **Movie:** *Mountaintop Motel Massacre*
Ⓝ **Movie:** *Bullshot*
Ⓢ **Movie:** *Hot Resort*

12:30 a.m.
Ⓗ **Movie:** *Jaws*

1:00 a.m.
④ *Ask Dr. Ruth*
⑪ *Twilight Zone*

1:15 a.m.
⑤ **Movie:** *They Came From Within* (1975)

1:27 a.m.
② News

1:30 a.m.
④ *Off the Wall*
⑨ *MTV Top 20 Video*
⑪ *Twilight Zone*

1:35 a.m.
Ⓜ **Movie:** *Of Unknown Origin*

1:45 a.m.
Ⓢ **Movie:** *Cloud Waltzing*

2:00 a.m.
④ *Dancin' to the Hits*
⑦ **Movie:** *Tailgunner Joe* (1976). Peter Boyle.
⑪ News

2:12 a.m.
② *Strike It Rich*

2:30 a.m.
④ *The Week in Country Music*
⑨ *Saturday Night Live*
⑪ *The Life and Times of Judge Roy Bean* (1972). Paul Newman.

2:40 a.m.
Ⓗ *Not Necessarily the News*

2:42 a.m.
② *Strike It Rich*

3:00 a.m.
④ **Movie:** *Dick Tracy* (1946). Morgan Conway.

3:10 a.m.
Ⓗ **Movie:** *The Clairvoyant*
Ⓜ **Movie:** *Le Sex Shop*

3:12 a.m.
② *Strike It Rich*

3:30 a.m.
⑨ *Saturday Night Live*

3:42 a.m.
② **Movie:** *Force Five* (1975)

3:45 a.m.
Ⓢ **Movie:** *Impulse*

4:30 a.m.
⑨ *Return of the Saint*

4:45 a.m.
Ⓜ **Movie:** *St. Elmo's Fire*

4:50 a.m.
Ⓗ **Movie:** *Stick*

5:00 a.m.
⑪ *Insight*

5:20 a.m.
Ⓢ *All the Years*

5:30 a.m.
⑦ *New York Views*
⑨ ⑪ News

SUN., MAR. 8

6:00 a.m.
② *Community*
⑤ *Hour of Power*
⑦ *Greatest Sports Legends*
⑨ *In Depth*
⑪ *Christian Science*
Ⓢ *The Rocking Chair Rebellion*

6:30 a.m.
② *Young Universe*
④ *Joy of Gardening*
⑦ ⑬ *Christopher Close-up*
⑨ *New Jersey People*

6:45 a.m.
⑪ *Davey and Goliath*
Ⓗ **Movie:** *Door to Door*
Ⓜ **Movie:** *Hello, Frisco, Hello*

7:00 a.m.
② *Way to Go*
④ *Funtastic World*
⑤ *Jimmy Swaggart*
⑦ *Faith for Today*
⑨ *Face-off*
⑪ *Gospel Hour*
Ⓢ **Movie:** *For Heaven's Sake*

7:30 a.m.
② *For Our Times*
⑦ *This Is the Life*
⑨ *Meet the Mayors*
⑬ *Sesame Street*

8:00 a.m.
② *Today's Business*
⑤ *Focus on Britain*
⑦ *Insight*
⑨ *Point of View*
⑪ *Ever Increasing Faith*
㉑ *The Perkins Family*
㉛ Italian programming (concludes at 2)

8:30 a.m.
⑤ ⑨ *Sunday Mass*
⑦ *Tiempo*
㉑ *The Real Adventures of Sherlock Jones and Proctor Watson*
Ⓗ *Fraggle Rock*
Ⓜ **Movie:** *Born Free*
Ⓢ *The Wonderful World of Wombles*

8:35 a.m.
⑬ *Mister Rogers' Neighborhood*

9:00 a.m.
② *Sunday Morning News*
④ *Visiones*
⑤ *Danger Mouse*
⑦ *Showcase of Homes*
⑨ *Oral Roberts*
⑪ *Inhumanoids*
㉑ *Wonderworks: The Little Princess*
Ⓗ **Movie:** *Just Between Friends*

9:20 a.m.
⑬ *Sesame Street*

9:30 a.m.
④ *Positively Black*
⑤ *Leave It to Beaver*
⑦ *World of Photography*
⑨ *World Tomorrow*
⑪ *Jem*

10:00 a.m.
④ *Essence*
⑤ *World of Disney*
⑦ *America's Top Ten*
⑨ *Hour of Power*
⑪ *Photon*
㉑ *The Arlo Guthrie Show*
Ⓜ **Movie:** *The Legend of Billie Jean*
Ⓢ **Movie:** *Gung Ho*

10:25 a.m.
⑬ **Special:** *Henson's Place*

10:30 a.m.
② *Face the Nation*
④ *McLaughlin Group*
⑦ *Siskel & Ebert & the Movies*
⑪ *Keys to Success*

11:00 a.m.
② *Community*
④ *Meet the Press*
⑤ **Movie:** *Tarzan's Savage Fury* (1952). Les Barker.
⑦ *News Conference*
⑨ *New Gidget*
⑪ *F-Troop*
Ⓗ **Movie:** *The Survival Series*

11:25 a.m.
⑬ *Wonderworks: The Little Princess*

11:30 a.m.
② *Newsmakers*
④ *News 4orum*
⑦ *David Brinkley*
⑨ *Sunday Morning Funnies.* The Laurel and Hardy shorts *Twice Two, Unaccustomed As We Are,* and *Birth Marks.*
⑪ **Movie:** *Abbott and Costello in the Foreign Legion* (1950)

12 NOON
② **Basketball:** Boston vs. Detroit
④ *First Estate*
㉑ *Nature*
Ⓗ **Movie:** *Ordeal by Innocence*
Ⓜ **Movie:** *Bad Medicine*
Ⓢ *The Paper Chase*

12:25
⑬ *Great Performances: Laurence Olivier—A Life.* Part II.

12:30
④ *Headlines on Trial*
⑦ *Business World*

12:45
⑤ **Movie:** *The Buccaneer* (1959). Yul Brynner.

1:00
④ **College Basketball:** ACC Championship
⑦ *Like It Is*
⑨ **Movie:** *Rough Night in Jericho* (1967). Dean Martin.
⑪ **Movie:** *Sea Devils* (1953). Rock Hudson.
㉑ *Home Free: Return of the Bald Eagle*
Ⓢ **Movie:** *Brigadoon*

1:30
㉑ *Mancini and Friends*
Ⓗ **Movie:** *Prime Risk*

2:00
⑦ **College Basketball:** Southeastern Conference Championship
⑬ *Live From the Met:* "An Evening With Joan Sutherland and Luciano Pavarotti"
㉛ *World TV Presents* (Chinese programming)
Ⓜ **Movie:** *Hotel*

2:30
② **College Basketball:** Big East Championship

3:00
④ *Sportsworld*
⑤ **Special:** *Easter Seal Telethon* (concludes at 6)
⑨ **Movie:** *Texas Across the River* (1966). Dean Martin.
⑪ **Movie:** *Finnegan Begin Again* (1984). Mary Tyler Moore.
㉛ *Washington Week in Review*
Ⓢ **Movie:** *Return of the Jedi*

3:30
㉑ *Brainstormers*
㉛ *Ask Congress*
Ⓗ **Movie:** *Police Academy 2: Their First Assignment*

4:00
④ **Golf:** Honda Classic
⑦ **College Basketball:** PAC 10 or Big 8 Championship
㉑ *Spencer Tracy Legacy: A Tribute by Katharine Hepburn*
㉛ *Tony Brown's Journal*

4:05
⑬ *Rodgers and Hammerstein: The Sound of American Music*

4:30
② **Gymnastics:** American Cup
㉛ *World Chronicle*
Ⓜ **Movie:** *The Red Badge of Courage*

5:00
⑨ *Buck Rogers*
⑪ *Fame*
㉛ *Hello Jerusalem*
Ⓗ *Fraggle Rock*

5:30
② **Special:** NCAA Tournament Selection Show
Ⓢ **Movie:** *For Heaven's Sake*

5:45
Ⓗ **Movie:** *The Empire Strikes Back*

6:00
② ④ ⑦ News
⑤ **Movie:** *Prime Cut* (1972). Lee Marvin.
⑨ *Police Story*
⑪ **Movie:** *Honor Guard* (1981). Rod Steiger.
⑬ *Peter, Paul, and Mary: 25th Anniversary*
㉑ *Nova:* "Miracle of Life"
㉛ *U.S. Nippon Newscope*
Ⓜ **Movie:** *To Sir With Love*

6:15
㉛ *Business Nippon*

6:30
② ④ ⑦ News

6:45
㉛ *Newscope Special*

7:00
② *60 Minutes*
④ *Our House*
⑦ *Disney Sunday Movie*
⑨ *Entertainment This Week*
㉛ *Japanese Theatre*
Ⓢ **Movie:** *Gung Ho*

7:05
㉑ *Dr. Who*

8:00
② *Murder, She Wrote*
④ *Easy Street*
⑤ *Solid Gold*
⑨ *David Toma Show*
⑪ *Lifestyles of the Rich and Famous*
⑬ *Nature:* "In the Shadow of Fujisan"
㉛ *Marie Curie*
Ⓗ **Movie:** *Just Between Friends*
Ⓜ **Movie:** *The Legend of Billie Jean*

8:05
Ⓝ **Movie:** *Parting Glances*

8:30
④ *Valerie*
⑨ *Face-off*

8:55
㉑ *The Hitch-hiker's Guide to the Galaxy*

9:00
② **Movie:** *Deadly Deception* (1986). Matt Salinger.
④ **Movie:** *The Abduction of Kari Swenson* (1986). Tracy Pollan.
⑤ *Star Search*
⑦ **Movie:** *Moonraker* (1979). Roger Moore.
⑨ *New Jersey People*
⑪ *Run Away With the Rich and Famous*
⑬ *Masterpiece Theatre: Lost Empires*
㉛ *Bradshaw on the Eight Stages of Man*
Ⓢ *Caesar's 20th Birthday Celebration*

9:30
⑨ *In Depth*
⑪ *Needs in America*
㉑ *Blake's Seven*
㉛ *Filmmakers*

10:00
⑤ ⑪ News
⑨ *Hispanic Horizons*
㉛ *Window on World TV:* "Oldsmobile." The story of an elderly woman who runs away from a nursing home.
Ⓗ *How to Raise a Street-Smart Child*
Ⓜ **Movie:** *Rambo: First Blood Part II*
Ⓝ **Movie:** *Le Joli Mai*

10:05
⑬ *Ernie Kovacs: Television's Original Genius*

10:30
⑤ Sports
⑨ *Meet the Mayors*
⑪ *At the Movies*
㉑ *Mystery!: The Return of Sherlock Holmes*
Ⓢ **Movie:** *Continental Divide*

11:00
② ④ News
⑤ *Taxi*
⑨ *World Tomorrow*
⑪ *Odd Couple*
Ⓗ **Movie:** *Uphill All the Way*

11:15
② News

11:30
⑤ *Value Television*
⑨ *It Is Written*
⑪ *The Honeymooners*
㉑ *Nanny*

11:40
Ⓜ **Movie:** *Raw Courage*

11:45
② Sports
⑦ News

11:55
⑬ *Fawlty Towers*

12 MIDNIGHT
② *Rockford Files*
④ *Sports Machine*
⑨ *Jimmy Swaggart*
⑪ *Star Trek*

12:05 a.m.
Ⓝ **Movie:** *The Great Dictator*

12:15 a.m.
⑦ News
Ⓢ **Movie:** *Return of the Jedi*

12:30 a.m.
④ *Heroes: Made in the U.S.A.*
⑤ *Mission: Impossible*
⑦ Sports
Ⓗ **Movie:** *Code of Silence*

12:45 a.m.
⑦ **Movie:** *The Great Ice Rip-off* (1974). Gig Young.

1:00 a.m.
② *Peter Gunn*
④ *Circle of Fear*
⑨ *Joe Franklin Show*
⑪ *Tales From the Darksid*

1:15 a.m.
Ⓜ **Movie:** *Vision Quest*

1:30 a.m.
② *Mr. Lucky*
⑤ *Check It Out*
⑪ News

2:00 a.m.
② News
④ *Positively Black*
⑤ *Christian Children's Fund*
⑨ **Movie:** *The San Francisco Story* (1952). Jo McCrea.
⑪ *Wall Street Journal Report*

2:15 a.m.
Ⓗ **Movie:** *Joshua Then and Now*

2:20 a.m.
⑦ **Movie:** *Smoke Signa* (1955). Dana Andrews

2:30 a.m.
④ *First Estate*
⑪ **Movie:** *Ring of Brig Water* (1969)
Ⓢ **Movie:** *Goodbye, Emmanuelle*

3:05 a.m.
Ⓜ **Movie:** *The Return the Living Dead*

4:00 a.m.
⑦ *Tales of the Unexpecte*
⑨ *Return of the Saint*

4:10 a.m.
Ⓢ *The Wonderful World Wombles*

4:15 a.m.
Ⓗ **Movie:** *The Empire Strikes Back*

4:30 a.m.
⑦ *Tales of the Unexpect*
⑪ *Twilight Zone*

4:40 a.m.
Ⓜ **Movie:** *To Sir With Love*

5:00 a.m.
⑦ *Card Sharks*
⑨ News
⑪ *One Step Beyond*

5:30 a.m.
④ *Here's Lucy*
⑦ *Morning Stretch*
⑨ ⑪ News

5:40 a.m.
Ⓢ *The Rocking Chair Rebellion*

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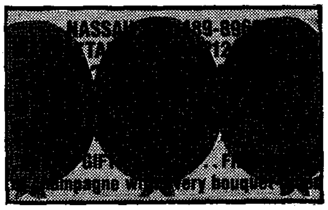

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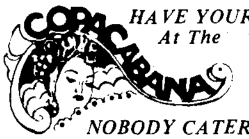

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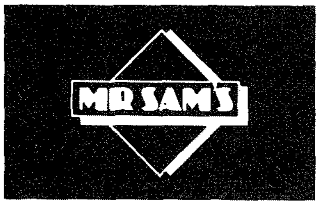

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NYC Female Writer—Embarks on endless search for quality, one-of-a-kind man to make her life complete. I have a superior mind, a great face, a beautiful body. It's taken 45 years to get it all together. 104 lbs. of well-crafted energy and creativity hoping to find someone to share it with. A unique, special woman: warm, generous, sensual, sexual. Intelligent, witty, whimsical. Occasionally irreverent. Independent. Successful. Financially comfortable. Not an athlete or a smoker but very much in shape. Feminine. Long hair. Great head-turning style. Multifaceted looks. Comfortable in many roles. Like children, but have none. Would welcome yours - or, if luck would have it, ours. Looking for the one man who'll bring the smile back into my eyes. That special beat to my heart. Someone to smell the flowers with in the coming spring. Someone to share the city's best restaurants, the best films, the best parts of the Sunday Times. Brunches. Lunches. Midnight suppers. Vacations. Bubblebaths. Candlelight. Back rubs. Lots of laughter. Home-cooked meals. Books. Photos. Antiques. Music. Much sensuality and affection. Honesty. Openness. Commitment. Monogamy. Someone who is highly intelligent, creative, preferably tall, interesting face, complex, both tough and tender, kind, interested, affluent, successful. Well-traveled. Sophisticated. Witty. Witty, Witty. Looking for both a lover and a friend. Between 45 and 55 would be nice. But if you're younger or older and think you'd fit, I'm intelligent enough to be flexible. But not about much else. Musts: a recent, clear photo, a letter about you, and your home telephone number. They'll guarantee a response. And I'll guarantee a pleasant surprise. NYM F241.

Jewish Juliet—35, seeks 40's Romeo to set Verona on fire. Photo. NYM W121.

Handsome, Well-Built Jewish Male—29, successful, creative and athletic, looking for a bright, beautiful and wild woman to create a dazzling relationship. NYM A610.

Linda Evans Look-Alike—Seeks a brilliant, funny, creative man who loves to grow. Handsome, 50's. NYM F240.

Gorgeous, 24, Lady Seeks—Not sensitive Jewish gentleman only. Handsome, 23-31, over 5'9"; I'm talented, sexy, Jewish, 5'3", 112. Alike: happy, easygoing, fortunate, wit, kind. Photo, a must, exchanged. NYM P513.

Money Doesn't Talk—To this very pretty, slim, creative, successful woman, 31. What does is a sensual, thoughtful, handsome man, 25-40, with humor, confidence and intelligence, who likes his work whatever it is. I'd love to hear from you. Photo, helpful. NYM A506.

Lively Blue Eyes—Are window to soul of this exceptional woman. I'm bright, sane, optimistic, slim, beautiful (stunning some say), warm, professional, solvent, 37, mother of 2. While it's fun to be pursued by wide-eyed younger man, I seek an equally *exceptional, mature but unjaded,* previously married man, 35-40, for new beginning. Be funny, I supply laughter. Photo, please. NYM C436.

Devil Or Angel—Tall, spirited beauty, outgoing, enjoys outdoors and spectator sports. Looking for rugged individual, 40-55, warm, honest, unpretentious and not afraid to take a chance on love. NYM W119.

Bright, Pretty, Blond—Voluptuous Headhunter, 30, *seeks candidate with the* following qualifications: sincere, bright, successful, fun-loving man, interested in a relationship. Note/photo. NYM A603.

The "L" Word—Seldom used because I've not yet met the woman who is a transplanted Midwesterner, raised on or near a farm, has true intelligence beneath her flaxen hair and behind her blue eyes. She can lift a bale of hay, yet read voraciously. Tallish, genuinely pretty, she deserves a very successful, good-looking, literate 38-year-old, ready to deal with the "M" word. NYM W116.

Brain City—Jewish male, 33, 6'1", refined person desires female of distinction. Note/photo, please. NYM F236.

Timing—This American-Italian, single modern man, mid 30's, residing in Westchester, seeks life partner. Prefer non-*smoker, non-religious, non-drug* user, with diverse interests and sense of humor. Phone please. NYM W078.

First Class For Life—Highly successful Jewish entrepreneur. Ruggedly attractive with a great jump shot. Enjoys 4-star restaurants, Broadway shows with limo travel between. A man's man who can pamper and provide. Loves Monday night football, rock and roll, and spur-of-the-moment trips to the Island. Looking to share all this with a sensuous, head-turning beauty, who *can live each day as a spontaneous adventure.* A sophisticated, spunky, street-wise lady who can appreciate life in the fast lane yet keep a low profile. Loving, caring and trust are a must! Are you that special, *shapely, fit woman, 28-40, 5'6"-5'10",* who can give and receive the way she has only dreamt of? No drugs, please. Send note/phone/photo for a life to remember. NYM F244.

Puerto Rican Businessman—Successful, 39, divorced. Seeks Latin woman with charm, intelligence, wit, beauty. To share, to give, to love and who knows? Photo, please. NYM P537.

Attractive Black Female—Educated, enjoys life, sports, places no demands. Seeks professional male, race *unimportant; trust is.* 29 plus. Photo. NYM C394.

Jewish Male Professional—33, 6', trim, handsome, seeks female. NYM P526.

Strawberry Blond Beauty—5'10", 34, MBA, super-nice, successful, high-spirited. Seeks tall, accomplished, Christian professional man with style and wit, who is honest and open to commitment. Note/photo. NYM C399.

This Man's Not Afraid Of Loving— pretty/cute, fit, down-to-earth, brigh Jewish woman, 28-33, with sense of h mor who's outwardly independent bu occasionally needs a shoulder to lean o Friends seem to envy my good looks, fu loving spirit, wit, confidence and succes Traveling, movies, tennis or simply sha ing quiet time together sounds grea Please send photo/note and I'll call to te you more about myself. NYM F239.

Beautiful, Intelligent, Vivacious— vorced Jewish woman in her 40's, nowned interior designer, residing Manhattan, lives and loves life to t fullest from shore to city and all implies. Waiting for right man to sha her life. Photo/bio, please. NYM F245

Beautiful, Bright, Romantic—Success sales exec, Wasp, 35, trim, curvy b *nette, believes candlelight, pastels,* lace balance a high-powered life of d making and profit and loss stateme Hoping to meet an emotionally and nancially secure man, 33-45, 5'10" p *handsome, strong, passionate,* monogamous, to share city and cou life, to be my friend and lover for nov forever. Phone/photo, please. NYM C

Very Pretty, Warm—Caring, vib professional, divorced Jewish mom, with traditional Jewish values. Seeks tionship with bright, affectionate, se tive, sincere, together, professional, ish male, 33-45, who enjoys people, lenges and having fun. NYM W081.

My Castle, My Horse, My Kingdom— a CT gentleman. Elegant CT lady, classic beauty, exec, 38, loves; Mo Monet, sailing, skiing, horses and t bears. Seeking *handsome Wasp exec,* 45, 6' plus, with personal style, use the best, comfy at the club or cam traditional values yet romantic enoug try this once. Open to create rom *marriage, a child. Note/phone/phot* must. POB 137, Darien, CT 06820.

ardworking Intelligent Lady—Over 45, eks male counterpart. NYM W074.

ttractive, Warm, Professional—Wo- an, 38. Enjoys cooking, skiing, travel, ading. Seeks bright, sincere, caring an. Might be you. NYM A600.

torney, 40—Good-looking, cultured, elligent, successful. Would love to et nice, warm, pretty woman under 35. one, photo a must. NYM P500.

rdon Bleu Woman—Deserves tall rdon bleu man over 58. NYM P502.

red Of Men Who Lie?—I'm a sincere, wn-to-earth, fun-loving, professional vish male, 33. Seeks female counter- rt, 21-29. Note/photo. NYM W075.

lorable MD-To-Be—With baby blues, at smile and a yen for a slim, great- king, 5'6" or under, Jewish female, 20- who's witty and wild. Photo/bio, a st. NYM C406.

cessful Yet Unpretentious Investor— 6', 165, good-looking, divorced, no ldren, non-smoker, non-workaholic h eclectic interests. House in Great ck, LI; brownstone in Manhattan. ks pretty, very slender, down-to-earth, lligent, warm, romantic, caring wo- , 28-38, ready to share romance, ndship, maybe more. Note/phone. to, a must. NYM A601.

wn-Up, Attractive, Warm—And derful woman, well-balanced, many rests. Seeking an educated, emotion- and financially secure man, over 50, nake a good life together. Note and to. NYM W079.

active Wall Street Professional— k-American, 34, honest, secure, nev- arried, always there when you need Seeking classy, attractive lady, 27- Race, religion unimportant; time for ionship is. Phone/photo. NYM P504.

't Read This—Unless you're interest- in a fun-loving, attractive, athletic, ming, somewhat irreverent, Christi- rofessional, 36, with brains, a sense mor and self, a plethora of interests a twinkle in his eye, who is at home e city or country, comfortable in ters or a tux and who knows that all Dutch Masters aren't cigars and that ight at the Opera needn't include cho and who longs to meet a beauti- ndependent, self-assured lady friend the same traits to share fun and ad- re. NYM W093.

ctive, Successful, Manhattanite— n, 5'4", 26, of Italian descent seeks an, 26-34, who is both emotionally nancially secure, intelligent and sen- If you're as uncomfortable about ding to this as I am about writing it, ay have a good match. Photo/note/ . NYM W095.

n Too Complex To Summarize— fe in a few lines but willing to sum- yours. Requirements: white male, professional, Christian, non-smok- king for a mutually supportive re- hip, who's as comfortable at The as at a country inn. NYM P521.

till Possible—To find a decent, sin- non-smoking gentleman over 60? charming, intelligent, Dutch, NJ would like to meet one such spe- rson. Please write. NYM W098.

Do You Laugh Easily—Even at yourself? If so, you may be just what I'm looking for. Other qualifications: good idea of where you are headed in life, 38-50, and tallish. Me? I laugh at myself all the time, care about my life and the people in it. I'm 40, divorced, have reddish hair and blue eyes, live in Westchester and work in Manhattan. If I'm what you're looking for, send letter and photo. NYM W083.

Down-To-Earth Female—Investment banker, 40. Seeks trim, divorced, accomplished, slightly workaholic, male, NYC resident with a sense of humor. For quiet times - skiing, lazy summer weekends in country, sailing, health clubs. NYM P509.

Vibrant, Loving, Loyal Woman—Seeks successful, sexy man who appreciates the best life has to offer for long-term loving and living. Note appreciated. NYM A613.

European Lady—Airline employee, attractive, seeks gentleman, 45 plus. Photo/phone. NYM A614.

Attractive, Very Well-Off Male—Early 50's, looks mid 40's. Enjoys tennis, golf, horses, music, good food; desires to meet very attractive, slim, non-smoking, successful, well-educated female over 34, for long-term commitment. NYM A615.

Petite, Linda Evans Look-Alike—Educated, loves travel, sports. Seeks ambitious, humorous Jewish man, 39-49, dog lover, doesn't mind smoking -dynasties can come later. Bio. NYM A599.

6' Tall Male, Slender—Very attractive, Jewish MD. Brown hair/eyes, seeks attractive gal, 21-31. Picture. NYM A617.

Lovers Of Music And Domingo—Name a key instrument played in the Rodrigo concerto and win a date with this creative, warm, stimulating, 40's, Jewish woman from Queens. Photo. NYM W088.

Why Waste Time?—Choose wisely, for she shall be rewarded with witty, sincere, secure, unencumbered, handsome male, Jewish, young 45. Act now. NYM W094.

Warm, Intense, Single Jewish Male—25. Enjoys jazz, gym, baking, books. Seeks intelligent, talky, compatible, single Jewish female, 22-30, for romance, marriage. Note/phone, please. NYM A602.

Doctor, Male, 79 years—Jewish, very modest pension, artistic, romantic, would start over. Woman, 66 - maximum. NYM A620.

Cabin Fever?—Thaw out this Albany-area, medical professional, Jewish, 41 years, 5'7", good-looking, trim, down-to-earth, sports-minded man. I desire to meet a warmer, pretty, trim, easygoing female for mutual caring and affection. Photo, note please. NYM W089.

Ain't Nothing Like The Real Thing—Attractive brunette, dark eyes, petite, fun and funny, 26. If you're a handsome, ambitious, Jewish, athletic male, 25-32, and looking for the real thing...Note/photo/phone. NYM A621.

Handsome, Happy, Affluent Man—From NJ, looking for a show-stopper. If you look dynamite in a bikini on my boat, tall and beautiful with a brain to match then I am yours, 35-42. Please send note/phone/photo. I am a 6'1", 188 pound, divorced, Jewish male who loves to dance. NYM C409.

Foreign Businessman—Residing in Manhattan, divorced, multilingual, involved internationally in art, writing, cultural and political activities. Would like to meet petite, beautiful, inside and outside, lady, 40-50, with capacity to love, share and inspire exciting, romantic, deep, loyal relationship. Photo/phone/note. NYM W122.

Sensitive And Caring—Divorced Jewish female with children, attractive, slim, 5'8", outgoing, successful and sincere, seeks healthy, neat, non-smoking, professional, family-oriented Jewish male, 35-44, who enjoys picnics, theater, fine dining, movies, travel and walks. Note/photo/phone. POB 1833, Wayne, NJ 07474.

Handsome Active Male—Seeks petite female in 30's to share wide range of interests. Photo appreciated. NYM W080.

Musical, Witty, Athletic—Jewish male, 36, 6', handsome, trim, loves classical to reggae. Seeks female, 5'5"-5'10", shapely, with sense of humor, interested in esthetics. Note/phone/recent photo. NYM W077.

Sophisticated, Athletic Blond—25, Jewish professional, seeks attractive, 30-38 male, who enjoys city life. Photo/phone. NYM A622.

Catholic Professional Woman—Pretty blond, seeks marriage-minded NYC man, 37-47, non-smoker. NYM C381.

Handsome—Male, 28, Jewish, 6'1", green eyes, looking for a very pretty, warm and exciting lady who possesses a touch of class. Must send a photo. NYM C433.

A Beautiful Woman—Can be lonely too. European, Jewish, 42, 5'4", 145, brunette, well-established, warm, looking for successful, sincere gentleman. NYM A608.

Glamorous Redhead, Jewish—Designer, 36, tall, Ivy. Seeks successful male counterpart. Photo/bio. NYM W082.

Dynamic, Sophisticated Beauty—41, athletic, entrepreneur, seeks stable, emotionally/professionally-achieved, Jewish male, 40's, for fun, caring, possibly develop stimulating relationship. NYM C434.

Pretty, Trim, Jewish—Seeks special man, 50-65, to love. NYM W102.

Attractive, Intelligent Female—24, sends SOS to sincere, outgoing, successful male. Note/phone. NYM P518.

Studying For MCAT—And playing Chopin to stay sane is not enough for this 35-year-old woman. Seeking male counterpart with interests to complement mine, for harmonious lifetime. NYM W117.

Chic, Young, Sexy Blond—Prefers that Jewish men respond. If you're tall, handsome and thin, we'll make a pair that has to win. Intelligence is a must, as is a photo that you trust. Non-smoker. NYM P519.

Wanted:—A very alive, single, 40 plus man with zest for life, imagination, wit and humor. Prefer previously married father who enjoys active outdoors, is reasonably solvent, healthy and interested in attractive, sexy, successful female with similar attributes. NYM P524.

Blond, Petite, Attractive—Female, 28, seeks honest and attractive male companion. Note/photo/phone. NYM A625.

Handsome Christian Gentleman—Happy, successful, very well educated, fond of swimming, squash and travel. Never married before, used to work in different countries, settled now in NYC. Looking for very pretty, serious, Christian American, European or Spanish woman, in her 30's. I will answer all letters. Write to POB 874, New York, NY 10023.

Successful Investment Banker—Handsome, 45, divorced, 5'9", 160, Virgo. Would like to meet affectionate, long-legged Wasp, 28-38, who likes international travel, horseback riding, boating, etc. Send photo/note/phone. NYM P510.

Green-Eyed Blond—37, slim, Wasp. Enjoys baseball, biking, ballet. Seeks upbeat, 35-50 male for growing relationship. Note/photo/phone. NYM P511.

Ever Wonder Why—Some of the happiest men are with women older than them? You can find out, perhaps even join them, by dropping me a line. I'm 46, a pleasure to look at, and I love to break the rules. NYM W084.

Whoever Said You Can't Have It All?—A good man to laugh and share with is all I need to disprove the theory. Mid 40's, NY, professional woman would love to say "whoever"is wrong. Tell me about yourself. NYM P512.

Successful Businessman Now Retired—Very young 60's, tall, handsome and very fit. Is hoping to meet the lady of his dreams to share his beautiful historic home and bring him love and happiness for the next 40 years. Please send letter/photo, if convenient, to POB 39, Bellvale, NY 10912.

Hoffman/Pacino Type—Nice-looking, marriage-minded, LI businessman, 28, who enjoys movies, restaurants and quiet evenings at home. Looking for attractive female, 25-32, from 5 boroughs or LI, who is outgoing, friendly and intelligent. Photo/note/phone. NYM W123.

Unconventional, Successful—Businessman, 38, is intensifying search for a petite, slim, attractive, alluring, self-assured, giving and taking woman, to travel in tandem - with feeling, sensitivity, awareness, fun and spirit - towards a higher place. NY/NJ. If not you - a friend. Photo, please. NYM W085.

All The Pleasures—Of motherhood without the inconvenience of childbirth. I'm a custodial father, mid-30's, Jewish, very successful, tall and together. I live one hour west by plane. You have looks, brains and capacity to love others more than the city or self. Photo. NYM W086.

Looks Matter—I can't help it. You are a successful, smart woman who wants to help a 37-year-old man grow up but not too much. You dress sharp and like being sexy. You want a strong-willed, successful, financially-secure mate. Photo, note and phone. NYM P514.

On The Beach—Thinking of you. Good-looking male, successful, loves aerobics, humorous, 49. Seeks woman, 31-38, tall, slim, pretty non-smoker, please. Note/recent photo. NYM W092.

Attractive, Intelligent—22, single Jewish female. Seeks tall, emotionally mature professional to share life's pleasures. Photo. NYM W087.

STRICTLY PERSONALS

First Ever Ad—Attractive, accomplished, aware MD, young 51, 5'9", definitely a good guy. Seeks bright, beautiful, articulate, independent lady, 33-43, non-smoker. For good times, tender moments, travel, theater, fine dining and all that life has to offer. Note/photo/phone. NYM P522.

Seeking Co-Star—If you believe sharing is an enhancement - not a solution, reply to this Jewish, 40, 5'6", slim, attractive, intelligent, mischievous, sensuous, honest, sincere NJ lady. Photo. NYM P523.

Pretty, Blue-Eyed—Employed psychologist and PhD candidate, 30, sensitive, intellectual, playful. Seeks intelligent man with capacity to introspect and work on a relationship. Photo/phone/note. NYM W096.

Beautiful, Bright, Fun-Loving Blond—Caring, warm, stylish, slim, very special, successful, Jewish, female executive, young 40, with sense of humor who likes exciting lifestyle (theater, dancing, music, art, travel, sailing, skiing, walks). Seeking her counterpart in a successful single/divorced, NY/NJ Jewish man, 40-49. Must be dynamic, sensitive, warm, attractive, adventurous, creative and have a sense of humor, a twinkle in his eye, diverse interests and business savvy. Note/phone. Photo appreciated. NYM A629.

T.L.C. To Spare—Bright, fun-loving, unattached, successful professional male, warm and attractive with sense of humor. A youthful 48 years, 5'5", 150 lbs, down-to-earth with no facade; jazz buff who enjoys good rock, Marx brothers movies, Nautilus, tennis, photography, outdoors, dining, Sunday Times puzzles and togetherness. Seeking self-aware, attractive woman, mid 30's-40's, with upbeat personality, intelligence and great eyes, for sharing, caring soul mate. Note/phone/photo appreciated. NYM A623.

Very Pretty Artist—Would like to meet bright, affectionate man, who can share a sense of humor. Age 36-46. NYC W097.

Ice Cream Cones—And long walks. I would love to share them and more with tall, athletic Jewish guy, 35-48, easygoing, caring; NJ (love NY) woman waits to hear. NYM P527.

Happy, Very Pretty—Corporate exec, blond, 5'5", 36, trim and shapely. Looking for tall, happy, Christian man, 35-45, to share life and love. Phone/note. NYM C410.

Brilliant, Witty Professor—Attractive, creative, 43, seeks thin, very bright, younger female. NYM A624.

Man Overboard—In quest of 1-woman-commitment. PR writer, slim, 5'9", non-grey 55. Big on arts, affection, caring. If formerly married Manhattanite, 38-50, throw me a line. NYM P528.

Musically-Minded Woman—Early 30's. Looking for someone to love her to death. Photo. NYM C412.

Slim, Svelte, Secure Widow—5'8", would like to meet man, 55-65, to walk with, travel with, laugh with and eat ice cream with. Non-smoker, please. NYM A632.

Warm, Zingy, Blond, Attractive—Manhattan widow, forever young, awaits love and you - a tall (5'9"), educated, caring, nice-looking, healthy, fun, virile, financially secure man in his 60's. NYM P549.

Aware, Cultured, Pretty—36, Jewish female wishes to meet man, 36-50, who is unique. NYM C407.

National Velvet—Liz Taylor look-alike, Jewish female, 29, loves life. Seeks a born happy, professional Jewish male, 28-33. If you're warm, real, friendly, with solid goals and values, I'd love to meet you. Photo/note/phone. NYM C435.

Trim, Traditional, English—Gentleman, NJ Shore, seeks attractive, slim, Wasp lady, under 60, for love/marriage. Non-smoker and lively mind essential as is warm heart. Send photo/phone/note. NYM C408.

Exceptional Gentleman—Trim and good-looking, late 40's, successful businessman with an intellectual bent and many outside interests, seeks an exceptional woman, 30's to early 40's. Phone and photo, please. NYM A604.

Handsome Jewish Englishman—33, longs for beautiful lady (20-30) with similar good background, wit, smarts, success to enjoy sun, fun, cooking, arts, life and love. Photo/note, please. NYM A605.

Attorney-Entrepreneur—36, 6'3", 195, fit, secure, at home in city or country. Seeks tall, attractive female with varied interests to share life's pleasures via lasting relationship. Letter/photo, please. NYM A606.

Seeking Christian/Wasp Man—Pretty, slim, 5'6", 40, successful, witty, Christian gal. Enjoys arts, sports, backgammon. If you are 40-55, an Ivy grad, well-groomed, successful, secure, athletic, and interested in remarriage, RSVP. NYM A569.

Hi There!—Are you still looking for that special man, that quintessential combination of Paul Newman/Albert Einstein/Donald Trump/James Levine? Of course you are! But you would probably settle for someone with just a slight multiple personality problem - isn't that true? Well, I've also been in search of that perfect mate, that combination of Jane Fonda/Nora Ephron/Debbie Fields/Julia Childs. Naturally I've been spending a lot of Saturday nights alone. Why don't we both face reality? In my case, it's a 38-year-old, Jewish man, never been married, a yuppie (and proud of it), but with a social conscience, very successful, good-looking, 5'9" tall and athletic with a love for the arts, especially classical music. In your case, you like the best but don't demand it, you are very intelligent, beautiful/sexy with a good sense of humor (any 3 of the 4 will do). If you're still reading this ad you're obviously tired of waiting for Mr. Right, so grab the nearest pen and paper and send me a note/phone/recent photo. I know you won't be disappointed and I'm sure neither will I. NYM W107.

Peter Pan Seeks Jockette—Very successful attorney, businessman, 35, who works hard and plays hard. Seeks very thin, cute (I admit it, looks are important) female, 20-30, who likes rock music (WLIR), sports; tennis, water-skiing, baseball, partying with friends and escaping the city. Photo/phone/note. NYM C413.

Not A Doctor—Not a lawyer, applied for Indian chief but failed due to bris. Handsome, good build, great eyes. If you're a petite, attractive, non-smoking, Jewish female, 24-31, with a good sense of humor, please respond so I'll stop kvetching. Photo/phone. NYM A633.

I Have Answers—To questions you've been asking. Man of character, 30, seeks woman who understands. We're attractive, spirited, honest, kind. NYM P529.

Jewish Paul Newman Type—Slender, athletic, affluent, now semi-retired. Seeks pretty, chic, sensual, bright companion with lots of time for culture and fun. You will never be bored. Photo/phone gets prompt response. POB 43254, Upper Montclair, NJ 07043.

Vivacious, Sensuous, Witty—Petite 36-year-old, professionally secure lady with interests in fun, sun, spectator sports, business and people. Would like to meet a 35-46, non-smoking, accomplished man who has a sense of humor, a big heart, a lust for life and who wants a friendship and loving relationship with the same lady. Send note and phone to NYM P531.

Handsome, Successful Businessman—Irish-American, 38, 6', 180 lbs, never married. Seeks attractive, shapely, honest and stable, down-to-earth lady. Note/phone/photo, please. NYM P532.

Female Therapist/Artist—47, wishes to share life's discoveries with comfortable Jewish man. Photo. NYM W099.

Good Looks, Body, Mind—And heart. Trim Jewish female, youthful 43, seeks mensch, 40-50, for caring and sharing in Monmouth County, NJ or elsewhere. Photo/note. NYM A626.

Are You Tired—Of the singles scene? So am I. I am a good-looking, well-built, 27-year-old, divorced guy. Looking for an attractive, fit career woman who wants more out of life than just getting married, and to have fun and maybe a relationship. Photo/phone/note. NYM W100.

Warm, Funny Female—49, Jewish, seeks caring, cultured man to 60. NYM A627.

Fabulous Forties Lady—Looking for that special 50's man, rich in honesty and sincerity and with a blue-chip stock in pleasures and enjoyments. Ready to invest in a relationship that will pay regular dividends guaranteed to grow. (Not into the bull market)! NYM C404.

Pretty, Shapely Lover—Of sports, arts. Seeks classy man over 38. NYM P535.

Are You A Cerebral—Sensuous, secular or Jewish, attractive, witty, 40's man? I'm pretty, sweet, trim, 38, 5'6", cultured, with very good legs. Musts! Photo/phone. NYM A628.

Chic, High Class Lady—Wants same in man, 58-65, 5'9" plus. Photo. NYM P533.

Pretty Blue-Eyed Blond—32, practicing Catholic with class and confidence. Successful NYC, MBA professional. Likes dining, movies, country drives, the ocean. Seeks tall, successful Christian man - warm, affectionate, loyal, humorous. Wants best friend leading to marriage, family. Westchester resident aplus. Nonsmoker. Note/photo. NYM C416.

Be My Baby—Woman attorney does not want to live for career alone. Seeks loving, fun guy to add spice to life. Age 27-40. Photo. NYM P543.

Growing Edges—Style with substance, intellect informed by emotion and humor. Single Black female, PHd, 42. Will harken to complementary, single, male non-clone. NYM C421.

Attractive Westchester Mom—31, seek honest, sensitive gentleman who like kids, country, quiet times and not so qu et times. Must love holding hands, hug and hamburgers. Photo/phone/not NYM P538.

The Real Thing—Attractive, single whi female attorney, passionate regardin books, theater and mountains. Seeks a ticulate, thoughtful, humorous man f the above. Letter/phone. NYM P539.

Pretty RN—Jewish, 31, slim. Seeks pr fessional Jewish male, 30-40, for frien ship, good times. NY/NJ. Note/phon NYM P540.

Pretty Green-Eyed Blond—Profession widow, late 40's, Jewish, 5'6", slim. I' intelligent, athletic, musical, personab If you're 50-60, educated, successf non-smoker, interested in meeting quality woman, much above avera send short bio. NYM W103.

Fine Arts—And classical music lover, seeks lady to share same. NYM W104

Pretty, Slim And Bright—Professio woman desires successful, family-orie ed Jewish man, 34-52, for marriage/c dren. Non-smoker, please. NYM W10

Attractive Redheaded Entrepreneu (Real Estate), interested in country we end living, theater, travel. Wishes to m sensitive, sharing, emotionally and fin cially secure man, in late 40's-mid 5 Note/phone. NYM W106.

Good-Looking—Professional, warm, sical, into arts, adventurous, male, seeks Ms. counterpart to 36, to share l Note/photo. POB 1206, Hoboken, NJ.

Special, Sincere, Sexy—Pretty wo 31, seeks an attractive, secure man substance and style, who is serious fun, and will make time for cozy w ends, long talks and a relationship b on mutual affection, honesty and resp Note/photo/phone. NYM A630.

Breakfast Anyone?—Single male, seeks alert femme for great midt morning meals and lasting relation POB 1456, NYC, 10185.

Single, Sincere, Scintillating—Spont ous, biomedical research scientist in early 30's, who loves traveling, the and ice skating, seeks educated, cult honest, unattached, young gentlema similar age, who has a spirit of adven likes to laugh and wants to fall in NYM A631.

Intelligent, Articulate, Manhattan attractive, affectionate, athletic, Wasp, 5'7" lady; seeks fit, secure ma friendship and more. Phone. NYM

Best Bet—Handsome, Jewish mal successful, 6', athletic and caring. S lively, pretty fmelae, 20-28, over Blond hair a plus! Photo. NYM C41

Sensitive, Handsome Exec—Varied ests, great smile. Seeks female co part, 35-45. Phone/photo. NYM P54

Significant Other Sought—By bea witty professor/writer. Be: ava warm, energetic, successful, creati 55 male, NYC area. Photo. NYM

Beautiful Brunette—30, seeks h conscious, fit man. Photo. NYM C

Sincere, Funny Lady—Seeks same in nice, romantic guy, 40-50. NYM A638.

Achiever - Witty, Warm Executive—Attractive male, Jewish, 34. Seeks romantic, long-term relationship with prettty, bright, sincere lady, 26-33. NYM P545.

In Your Mid-Sixties?—Are you a cultured man with many interests, consistently curious, sensitive, distinguished, financially secure hoping for a charming, attractive woman writer, caring, warm, mature, slim, chic, cheerful, musical, art-oving, life-loving. Adventurous, too! How, otherwise, would she run this ad. NYM C419.

Handsome Bachelor—6'1", 165 lbs, wishes to meet Italian female, 19-30. Must be slender, tender, tall. NYM A639.

Serenely Lovely—Sensuous woman, 43, oves opera, ballet, jazz, quiet times and uppies. Seeks good-looking, sensitive, incere, secure, non-smoking, Christian man, 37-50, for sharing and commitment. hoto. NYM A640.

lond Italian-American Woman—33, '6", lush, voluptuous hourglass figure, ery pretty, traditional, moral, passion- e, educated. Seeks very successful, tra- tional, secure man of Italian back- ound who is family-minded. Note/ hone/photo, appreciated. NYM P546.

ark-Haired, Slim, 35—Good-looking oman wants to share baseball, beaches nd movies with man who enjoys the arts, urrent events and laughing. NYM C422.

'anted: 1987 Woman—With prehistoric lues. Jewish professional, accom- ished, 42, 5'9", fit, honest, good- oking, hunts bright, attractive compan- n to share his cave. Reply on stone with oto in leopard skin. Spears returned on request. NYM W108.

s Not Easy Being You—You're a sexy, minine, independent woman; won't set- for less than a dynamic, intense yet man you can trust. I'm a JD/body lder, 33, 6', ski/tennis, arts/music lov- Photo reciprocated. NYM C423.

Law—Beautiful, smart, sexy, NY Jew- attorney, 25. Seeks her Michael ack in a tall, handsome, athletic, suc- sful man. Photo/phone. NYM C414.

sonable, Caring, Highly Intelligent— y handsome, boyishly charming, suc- sful self-made Jewish real estate devel- r. Seeks a brilliant, educated, accom- hed, warm, stimulating beauty, 25-33, wants a challenging, sincere rela- ship. Note/photo, a must. NYM P553.

ty, Successful—Real estate broker/ ner designer finds commitment to no substitute for commitment to a on. I am a warm, outgoing, caring man seeking a genuine, spontaneous, tionate, secure man, 45-55, with a of humor and sophisticated taste. If possess 4 out of the above 6 qualities, night be happy together. Bio/phone/ o. NYM A644.

Tonight—You're answering this. Fig- 3 days in the mail. It's rushed to me - me like a ton of bricks. See ya' in 6 ! Oh yeah: cute, Jewish male MD, ng 31, with guitar and juke box, seeks short, dazzling Jewish lady, 20-30, to my ad writing career. NYM C429.

Vulnerable, Lucid, Optimistic—Caring, smart, Jewish man, professionally and financially successful, 49, 5'9". Enjoys theater, sailing, poetry, sciences. Needs very bright, evolved, attractive woman, 28-38. For holding hands, marriage and children. Note, photo. NYM P544.

Multifaceted Maverick—Pretty, slender, accomplished, adventurous, funny and open woman, 40, with a healthy lifestyle, a definite one of a kind, would enjoy spending time with a kindhearted man of similar ilk, 40-52. Photo, preferred. POB 578, Cooper Sta, NYC 10003.

Queens Beauty—Young 46, warm, Jewish, 5'5", professional. Seeks best friend, geared for commitment. Please be 5'10" or over, unbearded, emotionally and financially secure and into open communication. Photo/note, please. NYM A637.

NJ Shore—Athletic Jewish male in search of one special beauty to share spectacular utopian life with handsome, dynamic, successful, multi-talented man with varied interests. Must be elegant, sensitive, romantic, intelligent with good body, 32-42. No NY accent. Bio/photo a must. POB 201 Rumson, NJ 07760.

Are You A Man—Who strives to be the best he can be? Do you know how to love and be loved. are you thoughtful, nice-looking, 35-42? Would you like to meet a woman, 36, very pretty, funny and bright, a film buff who likes the finer things in life yet is down to earth? Photo/note/phone. NYM C427.

From New Jersey—Very attractive, slim, bright, down-to-earth and sensitive Jewish female, 25, interested in meeting classy, sincere, motivated, happy, gentle man, 26-32, for possible relationship. Interests include dancing, sports, animals, rock and roll and good old-fashioned fun. Recent photo appreciated. NYM W109.

Witty, Intelligent, Attractive—Managerial woman with eclectic, intellectual and athletic interests, seeks companion for adventure and romance. I'm 5'9", thin, 37, Jewish, non-smoker. You're tall, thin, successful and affectionate. Note/phone/photo. NYM A641.

Recipe For True Happiness—Combine a considerate surgeon, slim, multimillionaire with high morals, GQ looks, funny, mid-30's, athletic, Jewish, and warm up with a sweet, beautiful lady, 20's, non-smoker, sensitive, tall. Add some chemistry. Photo absolutely necessary to complete the romantic formula. NYM F242.

Great-Looking—Forty-year-old Jewish female. Seeks professional man in his 50's. Should like him to be supportive, understanding, sympathetic, with a sense of humor. I am romantic, love music and enjoy theater and dining out. Seek permanent relationship leading to eventual marriage. NYM P547.

It Seems Absurd—That this handsome, intelligent, humorous, professional man, 31, 5'10", trim and muscular with diversified interests, a passion for romance and a charming personality hasn't yet found his counterpart, a woman with beauty, brains, style and class for a serious and longlasting (forever?) relationship. If you or someone you know fits the bill, please be in touch soon; I'm worth the effort. NYM W118.

Sylph-Like, Sensitive, Sophisticated—Called the prettiest, most popular, with background in TV, theater and education, mid-thirties. Seeks professional, attractive, secure gentleman, 35-48, to share cultural, humane values and each other. NYM C430.

Gay Woman—32, "strong, aggressive femme", streetwise entrepreneur, likes tropical travel, slow soul music, animated conversation. Seeks passionate, brilliant, preferably entrepreneurial butch or androgynous woman to be my best friend, lover and partner in crime. NYM A645.

Single Jewish Female—Attractive, petite, 34, never married, non-smoker, Hartsdale resident, Phi Beta Kappa, NYC education administrator, seeks male counterpart, 34-43. NYM C431.

Beautiful, Blond European Lady—Sophisticated, well-educated, seeking a cultured, caring, Christian gentleman, 40-55, who is adventurous and fun and would like to share springtime and my interest in music, arts, the outdoors. NYM C432.

Male Adventurer Sought—35 plus, 5'8" plus, to share life's experiences with attractive, sensitive and caring NJ brunette. Please send bio/photo. NYM A646.

Arizona Girl—Who loves both city and outdoors, 32, seeks Jewish professional man, 28-38. NYM C424.

Sophisticated, Sensuous—Lady psychotherapist, 38, seeks complementary counterpart. For friendship and...NYM P548.

Successful, Good-Looking, Jewish—Ft. Lauderdale entrepreneur, 34. Seeks good-looking, bright, sincere Jewish lady, 24-34. For meaningful relationship. Must know how to act and dress. Sense of humor a must. I'm the guy you can introduce to your mother. I do everything first class. If you like that and sunny Ft. Lauderdale, send photo/phone. NYM P555.

Warm, Jewish MD—32, seeks idealistic, Jewish female MD, 24-30. NYM C437.

Manhattanite—Summer in NY, my place; winter in FL, your place. I'm trim, stunning, fun, fiery and free to do it all. Seeking special male counterpart, 50 plus. Photo/bio. NYM W114.

Think About It—26, adorable, spirited, successful business owner. Loves good food, great wine, fine tunes. Needs a witty, secure, beautiful woman, 24-28, to "bring me a higher love". Photo/bio. NYM W115.

Want To Share Spring Fever Together?— Beautiful, 36-year-old, professional's early spring cleaning has revealed space for sensitive, humorous, athletic male ready for relationship. Photo. NYM P554.

Wanted: A Real Woman—I'm 6'2", blond, blue-eyed, 175 lbs, 39 years old. I'm a well-to-do business owner who's shy and tired of bar scenes. If you're for me, I'll do anything to make you happy forever. Photo/note. NYM A647.

Fashion Designer—Looking to create new patterns. Pretty, 5'5", sensual, brunette, hoping to weave the intricate threads of life into long-term happiness. New creation should be 100 percent natural, 38-48, tall and professional. Photo/phone. NYM W120.

Multimillionaire, Surgeon, Sculptor—39, Jewish, Manhattan townhouse, Hampton summer home, spiritual, easygoing, kind, funny, yet singularly elegant, deadly handsome, 6', 165, longish dark hair, athletic, strong, independent thinking. You, about 30, creative, ultra feminine "soft" looks, 5'5"-5'8", dark, slender yet full, shapely; happy yet analytical, curious, from large family. We want marriage, family, deep enduring love, no time to search. No photo, no reply. NYM C425.

Blue-Eyed, Strawberry Blond—Professional woman, early 30's. I'm warm, funny and pretty, and like movies, travel, sports, history, literature, photography and writing. If you're an intelligent, honest, simpatico, Christian male, 30's or older, and want to collaborate on a new life chapter, why not reply? Bio/photo/phone. NYM A642.

Beautiful, Warm, Cheerful, Refined—Teacher, very youthful 39, slender, 5'4", never married. Interests include music, nature, travel. Seeking a warm, intelligent, well-educated, tallish, Jewish man, 35-46, who loves life and is marriage-minded. Bio/photo. NYM W110.

I Am Here—Attractive, classy Jewish lady, romantic redhead, youthful late 50's. Loves laughter, theater, fine dining and cooking. Where are you? NYM A643.

Cultured, Caring, Sexy—Qualify this well-educated female data processing professional. She seeks tall, single, Christian, energetic male professional, 42-55, with whom to share love for fine arts, sailing, fine dining, TLC. Sense of humor/savoir faire a must. NYM P551.

Beautiful Jewish Woman—North NJ professional, blond, green-eyed, 5'5", young 36, joyous, warm, humanistic, loves movies, laughter, the country, family, friends. Seeks special Jewish man, non-smoker/drugs, handsome, fit, 5'10' plus, successful professional, 33-45, humorous, loyal, warm, relaxed, best friend/soulmate with visions of family life. Let's exchange photo/bio. NYM W111.

Sweet, Slim Blond—5'6", intellect/art, 34, seeks Jewish male. NYM P552.

Let's Tango—Blond, sable eyes, 32, 5'4", 120 pounds, very attractive. Spanish-speaking professional seeks highly successful professional man for loving relationship. Note/photo/phone. NYM C426.

Easygoing Engineer—26, handsome, fun-loving, seeking a pretty, professional, NY/NJ woman, 21-28 for romance. Photo appreciated. NYM W112.

Classy Intellect—Serious man, 43, adventurous side and foreign accent. Seeking a springtime soulmate in Manhattan. Should be non-yuppie, attractive, non-smoker, under 40. NYM P556.

ANNOUNCEMENTS

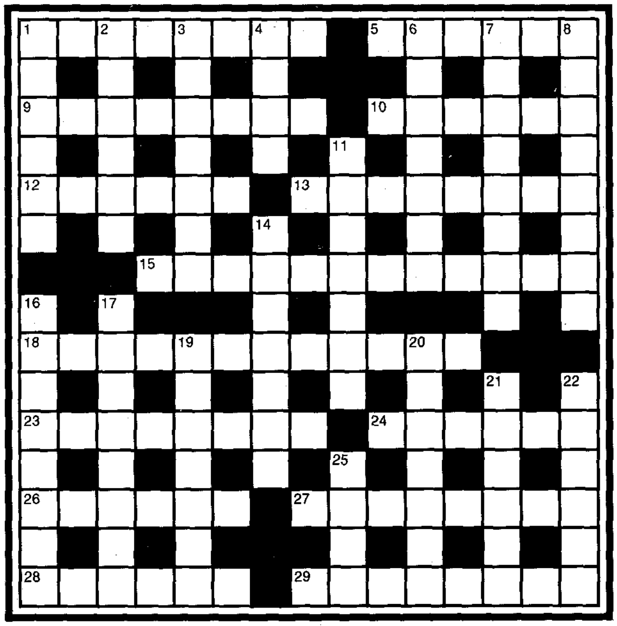
Laura—Ten years ago I fell in love. Thank you for making my dreams come true! - Forever Yours, Adam.

Tower Records—(66 and Broadway), 2/16 on line purchasing CD'S. You: blond, 5'6", blue coat, bleached Levi's, black lizard boots. You bought Jimmy Buffet and Whitney Houston. I was too shy to ask you out for a memorable night on the town. RSVP. NYM C428.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 A pleasing act deserving an encore, they say. (4, 4)
5 Brave couplet? (6)
9 Press for a reduction. (8)
10 Forge a union with a lady novelist. (6)
12 The question about the document I put in is not something to be taken seriously. (6)
13 Outcome of getting one's wires twisted? (8)
15 On arrest I get awkward questions requiring answers. (12)
18 Large drinks of various types bringing four people to court. (5, 7)
23 Suppressing report of murder? (8)
24 Hamper is to be placed at the back. (6)
26 Measures for heading off birds that eat the seed. (6)
27 Queen made to thresh grain. (8)
28 I tango uninhibitedly as a gypsy. (6)
29 A guard appearing in battle gear. (8)



DOWN

1 Party held in clothing warehouse. (6)
2 Lady's slipper in which a creature took refuge. (6)
3 The initial cause of capital crime. (7)
4 The others in the bar. (4)
6 Taking average time. (7)
7 Hard-headed restructuring needed of bad route. (8)
8 Talk with many about a specific metric construction. (8)
11 A tiny bug—anxious comber has caught one. (7)
14 Changed one's attitude and set the problem again. (7)
16 Second brewing of tea is first rate. (8)
17 Complexities need some left out, then it's clear nothing is left out. (8)
19 Where it's dark and gloomy and generally at the beginning one gets beaten up? (7)
20 Left without sun but survived. (7)
21 Notice something wrong in the recommendation. (6)
22 Caught river fish in them? (6)
25 Game sanctuary includes this flat sort of land. (4)

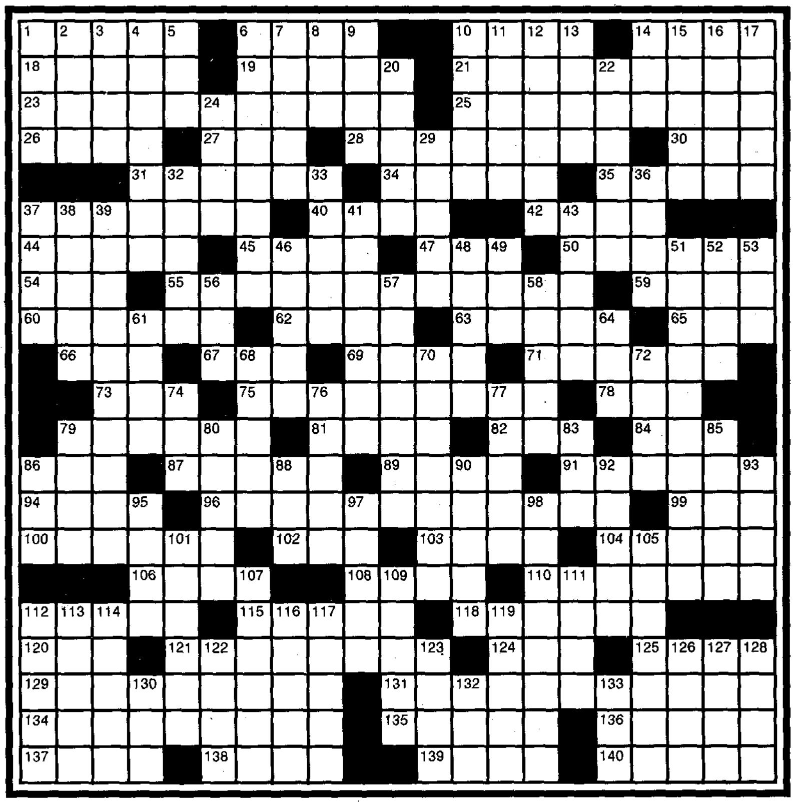
'COCKNEY DIRECTORY': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

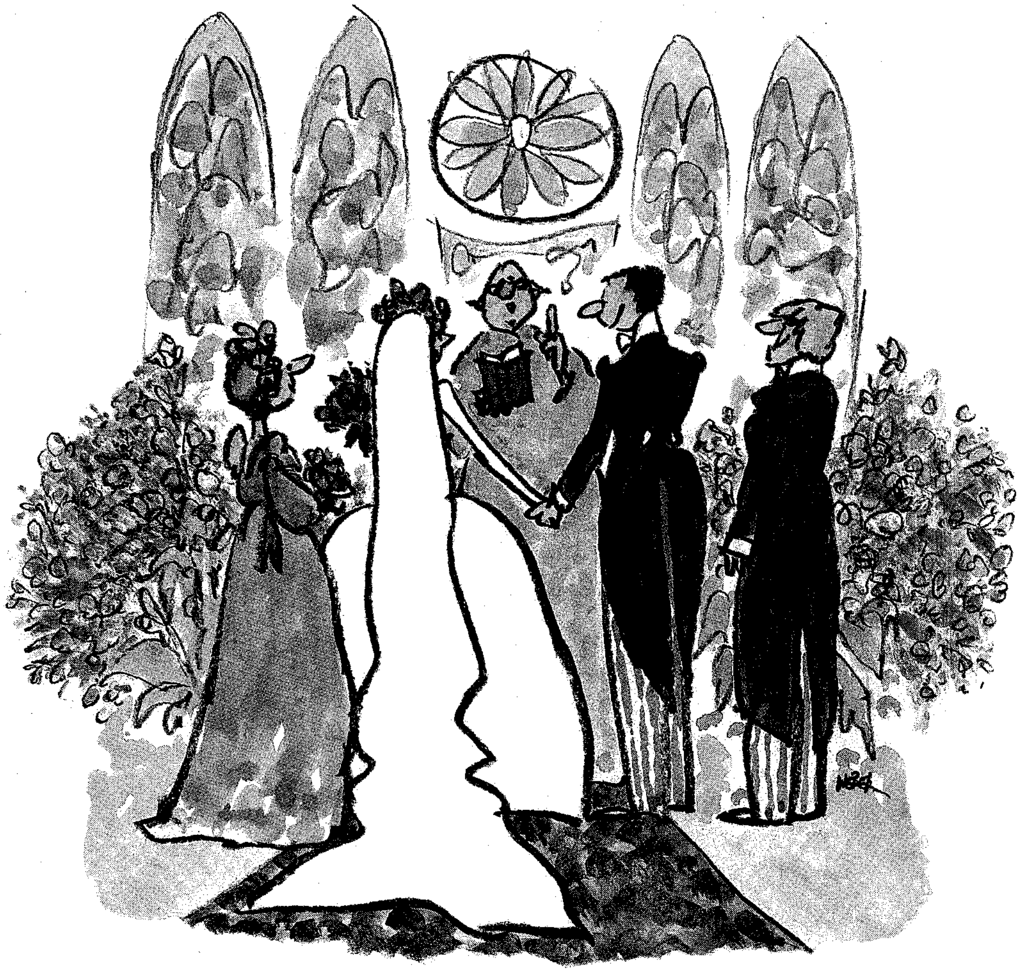
1 Turkish bigwig
6 Relative of etc.
10 Bed rail
14 Astronaut Shepard
18 Ancient Troy
19 Traffic snarl
21 Patriot who drank
23 One wealthy single German poet
25 Agreeable musician
26 Antelope's playmate
27 Cockney garden worker
28 Scholarly
30 Table leftover
31 Disinclined
34 —— barrel (in a fix)
35 Schisms
37 Video western
40 Bone: comb. form
42 Part of speech
44 More than tubby
45 Basilica area
47 Between ready and go
50 "Trailing clouds of glory do ——": Wordsworth
54 Bolivian export
55 Actor of yore
59 Ever's go-with
60 Most peculiar
62 French cherub
63 Bit of land
65 Elevator buttons
66 Hurricane center
67 Wasn't a standee
69 Cockney wrestling grips
71 Give counsel
73 Sort
75 Bristly actress
78 More S. than W.
79 Lorraine's partner
81 Helper: abbr.
82 Altar statement
84 Feed-bag item
86 Cockney inferno
87 Firmed the muscles
89 Penn or O'Casey
91 Maine metropolis
94 Transvaal settler
96 Indebted actress
99 Avant-garde word
100 Lorn
102 Service charge
103 Rinehart heroine
104 Cake decorators
106 Syria, long ago
108 Kilties' negatives
110 Pyrenees land
112 Costly fur
115 Stradivarius's kin
118 High regard
120 Prefix with duct
121 Night song
124 Peer Gynt's mother
125 Henry VIII's last Catherine
129 Lyricist who loved museums
131 Back-street astronomer
134 Novelist who gave up his turn
135 Photographer Arbus
136 Leave off
137 Anglo-Saxon letters
138 Mideast gulf
139 Defrost
140 Leaves the stage

DOWN

1 Garbed like a piper
2 A sin, in a song
3 —— qua non
4 Bravos
5 Pierre's pal
6 Out of this world
7 Indented rows
8 Vowel sequence
9 Moon goddess
10 Slyly disparaging
11 Medical ray
12 Cossack chief
13 Bangkok citizen
14 Before a B
15 The —— the land
16 On the ball
17 Hotbeds
20 Rio Grande feeder
22 Be added, as profit
24 Dorm gal
29 Dispatch boat
32 Opinions
33 Red dye
36 Cuzco native
37 Newspaper sect.
38 Dwell
39 More sickly actress
41 Poseidon and Neptune
43 Had the deed to
46 Aristotle's teacher
48 "I Still See ——" (1951 song)
49 NFL scores
51 Loaded baseballer
52 Act glum
53 Cockney fowl
56 Cockney successes
57 Ballerina Hayden
58 Veldt elk
61 Cockney shoe parts
64 Boob tubes
68 Rocket stage
70 Cold-war truce
72 "The heat ——"
74 Krazy ——
76 Soup scoop
77 AA candidates
79 Lily genus
80 —— Rica
83 U.K. award
85 "—— is human"
86 Subside
88 Leprechaun
90 Absinthe ingredient
92 Covert comment
93 Artist Bonheur
95 Not imaginary
97 Female buttinsky
98 "——, Pussycat?"
101 California city
105 Intricate
107 Go on a raid
109 Lent a hand
111 Have to have
112 Crack the puzzle
113 Steer clear of
114 Wood for canoes
116 Join forces
117 Composer Dvořák
119 Steam bath
122 Mormon leader Benson
123 Copyread
126 Jai-——
127 Take a breather
128 Bar stock
130 UFO passengers
132 ——-jongg
133 Crackerjack pilot



Solutions to last week's puzzles appear on page 1



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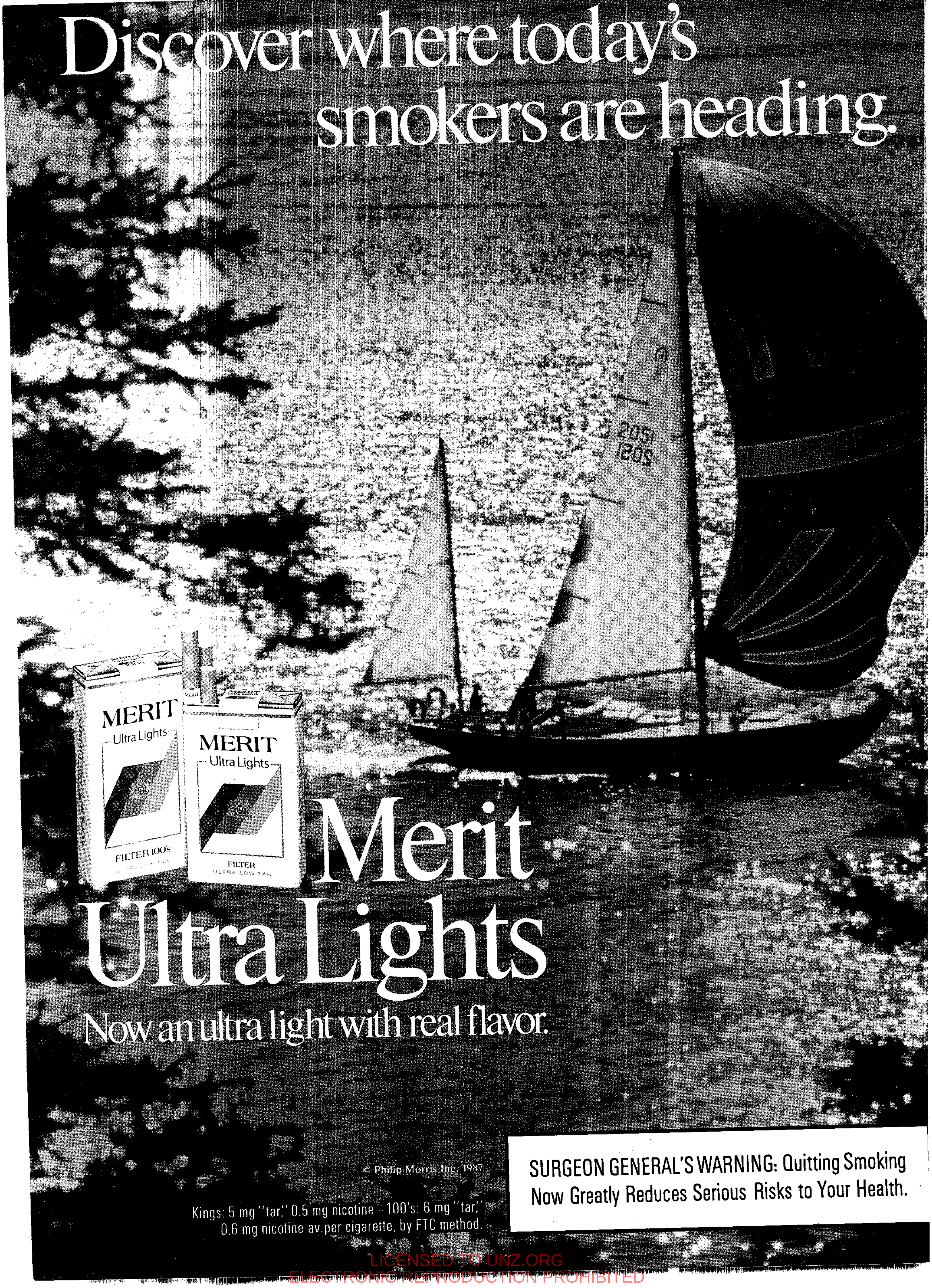
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